



TEACH YOURSELF

# ANCIENT GREEK



*a foundation course*

## **ANCIENT GREEK**

### **A foundation course**

Many people are deterred from learning Greek by the austerity of the traditional Greek course. They will find this course provides an original and stimulating approach to the language, focusing on learning to read, not write, Greek. Simple passages of authentic Greek are used from the very beginning to illustrate points of grammar and introduce new vocabulary. On completing the course, the reader will have gained a sufficient understanding of the language to approach the wealth of ancient Greek literature with confidence and enjoyment.

**TEACH YOURSELF BOOKS**

οὐ γὰρ τι νῦν γε κἀχθες, ἀλλ' δεῖ ποτε ζῆ ταῦτα.  
Soph. Ant. 456

'For these things live not today or yesterday,  
but for all time.'

# ANCIENT GREEK

A foundation course

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and

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**TEACH YOURSELF BOOKS**

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## PREFACE

MANY people who would welcome an opportunity to get on nodding terms with Greek are repelled by the austerity of the traditional Greek Course. They want to be able to read, not to write, Greek. The long apprenticeship of translating sentences from English into Greek is for them a tedious irrelevance that stands between them and their limited objective. Many, it is to be feared, turn away sorrowfully from the prospect, and are the poorer in consequence.

It is primarily for this class that the authors of this book have endeavoured to cater. They believe that it is possible to introduce simple pieces of actual Greek from the very beginning. They provide no translation from English into Greek. They expect no previous knowledge of Latin or any other inflected language. On the other hand, no attempt has been made to include the whole of the grammar; the Dual, for instance, is omitted; the syntax is but sketchily outlined. It is not, indeed, a book for the scholar or the specialist.

One of the most familiar experiences of the teacher of Greek is the delight and surprise of pupils upon discovering that they have actually been using Greek words in the English language without being aware of it. M. Jourdain's pleasure on learning that he had been talking prose all his life without knowing it is only faintly comparable. The authors have tried

to make capital out of this attraction by stressing from the outset the close connection between Greek and English. In fact, for the first few chapters Greek is taught through English, and a systematic attempt is made to build up a vocabulary in this way.

The original intention in writing this book was to admit no made-up Greek. Unfortunately it proved impossible to adhere strictly to this resolution. To give practice in the verb, "synthetic" Greek was employed in the chapters on the Middle and Passive. With the greatest reluctance it was then decided to give further practice in the fresh points of Grammar made by inserting exercises, which should have the extra function of preparing the reader for each piece of translation. It has not been possible to include extracts from all the great writers such as Homer, Æschylus, and Thucydides, but less-known writers such as Strabo, Menander, Plutarch, and Euclid have been drawn upon, and easy passages included from Euripides and the New Testament. Simple lines from the tragedians are given with the object of facilitating the approach to Greek Drama. Occasionally the text has been slightly adapted or simplified. Here and there a phrase from modern Greek has been included where it resembles the ancient usage. Greek is a living language, and has changed less in two thousand years than any other spoken tongue.

The translations in the Key are, for the most part, literal, it being assumed that this is what the reader wants rather than an elegant or polished rendering.

Accents have been omitted. If Ancient Greek is pronounced as Modern Greek there is a case for their retention. Otherwise there is no case for them whatever. They were not written originally in Greek. Greek is always intelligible without them. They were introduced by an Alexandrian grammarian to guide foreigners in a pronunciation which to us now must be largely a matter of conjecture. If Plato and Euripides did not need them, why should we?

The price which must be paid for variety of reading matter is a large vocabulary. An *ad hoc* vocabulary of new words has been added to most chapters, and there is a general vocabulary at the end of the book. The difficulty of Greek to most beginners is not the script (which is a fascination if thoroughly mastered at the beginning by practice in reading and writing) or the syntax (which is simpler than that of Latin and more like English), but the large variety of the verb forms and the number of irregular verbs. The commonest of these have been listed in Chapter XXV, and the student is advised to read them over and over again, until he can recognise any part of them in a passage of Greek.

Finally, it is hoped that for his interest and enlightenment the reader will study the notes given on the texts. They contain a good deal of information more or less relevant, and are meant to interest the student of literature at large no less than one whose interest is directed in particular to the social life and history of the Greeks. And if, as the result of this book, here and there a casual reader may be tempted to struggle on yet further towards the



treasure he has glimpsed from afar, the authors of this volume will feel that their labours have not been wholly in vain. "Greek is a door that opens straight to Paradise."

F. K. S.  
T. W. M.

## HOW TO USE THIS BOOK

1. I suggest that you make a resolution at the start (and stick to it!) that you will not use the Key at the back until you have done all in your power to manage without. If you constantly have one eye on the Greek in front and the other on the English at the back, you will no more make progress than if you tried to learn to swim always keeping one foot on the bottom of the bath. Making the Greek fit the English merely retards progress.

2. Make sure you have thoroughly mastered the grammatical explanation. Then attempt the exercise, where there is one, placing a piece of paper over the Key underneath, and jotting down on it your attempt. If you come across a word you don't know, look for it in the vocabulary at the end of the next piece of connected Greek. If it is not there, you have had it before; turn to the general vocabulary at the end of the book, which will indicate the meaning and where it first occurs. Then look it up. Never be slack about looking things up. Do not remove the paper which covers the Key until you have made a full attempt on that piece of paper.

3. When you have mastered the grammar, learnt what you have been told to learn, and done the preliminary exercise, you will be in a fitter state to tackle the piece of actual Greek. Read it through two or three times before beginning the translation. You will find it comes easier that way. Use the notes. They will give you much assistance. Again we insist, when you are

given a cross reference, look it up. When you think you understand the Greek, write down the translation on a piece of paper. Then compare it with the Key. Have it in writing. Don't look at the Key and say to yourself, "Well, that's roughly the idea that I had in my mind." Lay not that flattering unction to your soul.

4. If any piece of Greek seizes your fancy, learn it by heart. It's good to have Greek inside you. Recite it constantly to yourself, letting your mind linger on its meaning and getting its full flavour. Repeat it to your friends, wife, children, mother, or long-suffering landlady. You will be surprised how extraordinarily fond of Greek you will grow in the process.

5. Don't bite off more than you can chew. Work slowly through the book section by section, never passing on to new work till you have thoroughly mastered the old. Constantly revise.

6. This book does not require you to write much Greek. It is obvious, however, that the alphabet must be learnt, and the best way to do this is to practise writing a number of Greek words. This has the additional advantage that it enables you to remember them.

7. Try to acquire a vocabulary as you go along. The most important words have been underlined for you. Whenever you come across a word that is new to you in your reading—let us say "allergic" or "pædiatrician"—try to think of it in terms of its Greek components. It will pay you to look it up in an English etymological dictionary. You will find thus that English will become for you a language richer and lovelier far than it was before.

## INTRODUCTION

ISOLATIONISM we hope is dead and buried for ever. No one believes now that it is possible or proper to withdraw from the world of his fellow human-beings, confining his interest to his country-men, his habits of thought and his own language. Suppose that this view is denied. We will return with another question. Does it pay to be an Isolationist in time? Is it possible, in other words, to believe that the achievements of the age in which we happen to live alone merit our attention? Is it right to allow greatness to the twentieth century only? Unless this insular view is taken, one must concede that humanity has had its great moments before today, and that these are as well worth our study as we hope our own will be worth posterity's.

The Greeks.—The truth is that, boast as we may of our technicolour talkies or our atomic bombs, many centuries ago there lived in the Mediterranean a people whose achievements were no less remarkable. They were the Ancient Greeks. History tells us that half way through the thirteenth century B.C. a tall fair-haired race came down from the North to settle in the Greek peninsula and on the coasts of Asia Minor. They had much to learn from

the inhabitants they met, much too, perhaps, to give. Their coming caused a ferment in Greece, and an age followed of expansion, adventure and colonisation, in token of the restless activity which always characterised the Greeks. By the eighth or ninth century there had already appeared one who seems to mark the culmination of a brilliant, if forgotten, epoch. The two poems of Homer, the *Iliad* and the *Odyssey*, long epics telling of the fortunes of the Greeks before Troy, and of the adventures of Odysseus on his way home from Troy, have deservedly won for their reputed author the title of "the father of poetry." Not only have these poems provided for the delight of succeeding ages a rich store-house of fireside yarns and bedtime stories, but they are acknowledged by all to be literary masterpieces.

**Greek Ancient and Modern.**—Many are under the impression Greek is a dead language. But it is spoken today by millions round the shores of the Eastern Mediterranean. Every week there is printed in London a newspaper in Greek which Plato would have had no difficulty in reading. Notices in trains in Greece, such as "Don't lean out of the window" or "Don't spit" are written in good classical Greek. An ancient and a modern Greek greeting each other with a "Good day" (*kalê [h]êméra*) would use exactly the same words, although the ancient might be a little surprised at the modern's pronunciation. Of course new words have been added to the language, and many grammatical forms have been changed, but the language

has changed less in 2000 years than any other spoken tongue. Modern Greek is nearer to the Greek of Homer than modern English is to Chaucer. The alphabet and the script are the same.

**Greek Words in the English Language.**—Moreover every Englishman uses every day, possibly without knowing it, many words in "broken Greek"—e.g. telephone, cinema, theatre, gyroscope, atomic, and hundreds of others. We are going more and more to Greek for new words. "At no other time in our history have there been so many words of Greek origin on the lips of the English-speaking peoples," says Mr. Bodmer in the *Loom of Language*. Greek is by no means "dead" in English.

**Pronunciation.**—The biggest change wrought by the years has been in the pronunciation of Greek. The modern Greek pronounces according to the accents on his words, and there has been some change in the value of the vowels. A guide to the modern Greek pronunciation is provided in Chapter II. At one time schoolboys were taught to pronounce Greek exactly as if it were English, and to this day many retain the English pronunciation they learnt in their schools. Since the beginning of this century, however, a committee of experts has given guidance in the pronunciation of Greek, which, as far as is known, will enable those who use it to pronounce Greek at least approximately as it was spoken by the Greeks of Classical times. This is called the Revised Pronunciation, and it is given here. At the same time, it is admitted that much of it is uncertain,

and if you should decide to pronounce Greek as if it were English, you will not find your enjoyment greatly hampered.

Accents.—If you have seen Greek written elsewhere, you will be surprised at this book, because Greek is here written without accents. This has been done deliberately. The writing of accents on Greek is a conservative tradition from which we might with advantage break away. The ancient Greeks themselves never wrote them. They are said to be the invention of a grammarian named Aristophanes of Byzantium (260 B.C.) who wanted to guide his readers in the reading of Homer. Accents do not appear in manuscripts before the seventh century A.D. The Greek language, however, is quite intelligible without accents. Sappho and Plato did not need them. We may well be rid of an unnecessary burden.

# CHAPTER I

## THE ALPHABET

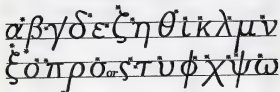
<i>Letter.</i>	<i>English.</i>	<i>Greek small.</i>	<i>Capital.</i>
Alpha	a	α	A
Beta	b	β	B
Gamma	g	γ	Γ
Delta	d	δ	Δ
Epsilon	e (short)	ε	E
Zeta	z	ζ	Z
Eta	e (long)	η	H
Theta	th	θ	Θ
Iota	i	ι	I
Kappa	k	κ	K
La(m)bda	l	λ	Λ
Mu	m	μ	M
Nu	n	ν	N
Xi	x	ξ	Ξ
Omikron	o (short)	ο	O
Pi	p	π	Π
Rho	rh	ρ	P
Sigma	s	σ or ς	Σ
Tau	t	τ	T
Upsilon	u	υ	Υ
Phi	ph	φ	Φ
Chi	ch	χ	X
Psi	ps	ψ	Ψ
Omega	o (long)	ω	Ω or Ω



Names of the Letters.—Here is a jingle to help you remember the names of the Greek letters, and the order in which they come :—

“ This is Greek, and how they spelt her—  
Alpha, Beta, Gamma, Delta,  
Epsilon, Zeta,  
Eta, Theta,  
Then Iota, Kappa too,  
Followed up by Lambda, Mu,  
Nu, Xi,  
Omikron, Pi,  
After that, Rho, Sigma, Tau,  
Upsilon, Phi, and still three more,  
Chi, Psi, and Omega's twenty-four.”

How to Write Greek.—Draw a double line across the paper, and practise writing the letters thus :—



It is best to begin making the letter at the point indicated by the asterisk. Nearly all the letters can be made without lifting the pen from the paper, and should be so made. Do not attempt to join one letter to another. Keep the letters close together, however, with good spaces between the words. Greek small letters are really a development of hastily written Greek capitals, which was the only form of writing the Greeks themselves knew before the seventh century A.D. You will

notice that the letters  $\beta$   $\delta$   $\zeta$   $\theta$   $\lambda$   $\xi$   $\phi$  and  $\psi$  protrude above the top line, and  $\beta$   $\gamma$   $\zeta$   $\eta$   $\mu$   $\rho$   $\phi$   $\chi$  and  $\psi$  below. Greek is usually written with a very slight slope. Be careful not to give too large a tail to  $\zeta$  and  $\xi$  and  $\varsigma$ ; distinguish between the rounded and pointed bottoms of  $\upsilon$  and  $\nu$ ; and don't give omikron a peaked cap, or he will look like sigma.

**Capitals.**—Don't worry too much about the capitals at first. You will find that you can pick them up as you go along. You need only use capital letters to begin proper names with, as in English, but it is not necessary to begin a sentence with a capital. Many of them are identical, of course, with the English forms, but beware of  $\text{H}$   $\text{P}$   $\text{X}$  and  $\text{Y}$ . What sounds do they represent in Greek? How would you write in Greek the English letters  $\text{P}$  and  $\text{X}$ ?

**Breathings.**—As a matter of fact in the very earliest times  $\text{H}$  represented the aitch sound. But you must remember that the Greek language travelled both East and West. The Ionians to the East had no use for aspirates, and transferred the symbol  $\text{H}$  to another sound, the long  $\text{E}$  (as in *père*). The Greeks of Italy, however, liked to distinguish between an aspirated and an unaspirated vowel, took the old symbol  $\text{H}$  and chopped it in half, using  $\text{h}$  in front of a vowel which was preceded by the aitch sound, and  $\text{—h}$  before a vowel with no aitch sound. It was not long before these signs were being written thus— ' and ' before the vowel. In the standardised script they are written like commas ' and ' over the vowel, or just in front

if they are used with capital letters. Thus the Greek for a horse, hippos, is written ἵππος, and Hector is written Ἑκτώρ. This sign is called a 'rough breathing'. If a word begins with a vowel, it must have either a 'rough breathing' or a 'smooth breathing'. A smooth breathing is the ' sign placed over a vowel not preceded by the aitch sound. Thus 'alpha' is written ἄλφα, and Agamemnon Ἀγαμέμνων. The Greek ρ at the beginning of a word always has a rough breathing—e.g. ῥητορικη (rhetoric). That is why so many English words begin with rh-.

Vowels.—Greek not only has the same vowels as English (α ε ι ο υ), but two of the vowels have separate letters for the short and long sounds, viz. ε (short e) and η (long e), also ο (short o) and ω (long o). The letter ι, never dotted in Greek (so sensible!), when it follows a long vowel at the end of a word is written in miniature underneath the vowel, and is called '*Iota subscript*'. In capitals it must be written on the line—e.g. to Daphne, Δαφνη or ΔΑΦΝΗΙ. Iota subscript also occurs in the middle of one or two words—e.g. ᾠον, an egg; ᾠιδειον, the Odeon.

The letter s is written as ς when it is the last letter of a word, but in all other positions it is written as σ. E.g. stasis—a revolt—is written in Greek στασις.

### *Notes on the Alphabet.*

α β, A B    Now you know why the alphabet is so called.

- γ Γ Gammadion is another name for a swastika, formed by four Γs. There was an ancient letter in Greek called Digamma, Ϝ, formed by placing one gamma on another. It had the sound of W, but dropped out of Greek, although it frequently shows up again in Latin words beginning with v: e.g. Ϝοινος, wine; Latin, vinum.
- δ Δ Its Hebrew counterpart, Daleth, meant the 'tent-door'. Upside-down it is the shape of the island at the mouth of the Nile, the Delta.
- ε Ε ἐπιλον—'simple' e, so called to distinguish it from a diphthong which had the same sound in later Greek.
- ζ Ζ English zed.
- η Η Don't confuse with the English 'n'—it's easily done!—nor its capital Η with the English aspirate. The counterpart of Η in Russian is И, 'ee'.
- θ Θ An ominous letter—the initial letter of θάνατος (death). Scratched on a potsherd, it was the juror's vote for the death-penalty.
- ι Ι So insignificant was the iota subscript that in English the word is 'jot' or 'particle'. The above four letters ζηθι mean "Live!" in Greek.
- κ Κ Always hard in Greek.
- λ Λ The Chinese are prone to lambdacism!

- μ M Written in earliest times thus—μ.  
 ν N Don't confuse with the English 'v', and don't write carelessly, or it will be confused with 'υ'.  
 ξ Ξ This difficult letter needs practice.  
 ο Ο o-mikron means little (short) 'o'.  
 π Π An old friend of geometry students!  
 ρ Ρ Don't confuse it with its predecessor.  
 ς Σ Another common form of the capital was C, which survives in Russian. ς only at the end of the word.  
 τ Τ St. Anthony's cross was a tau-cross.  
 υ Υ u-psilon. 'Simple' u, to distinguish it from a similar sound in late Greek, represented by a diphthong (see Epsilon). Y is called the Pythagorean letter, as it was used by Pythagoras to teach the divergent paths of Good and Evil.  
 φ Φ Phi Beta Kappa—an American College Society—from Φιλοσοφία Βίου Κυβερνήτης—Philosophy (is) of Life the Governour.  
 χ Χ Do not confuse with the English 'x'. Chiasmus is a parallelism which has become crossed like a chi (χ)—e.g. Do not live to eat, but eat to live.  
 ψ Ψ Survives in English in words such as psalm, psychology, etc.  
 ω Ω o-mega. Big 'o'. The ω shape was formed by running two o's together, thus oo.

The first two letters of the name of Christ (ΧΡΙΣΤΟΣ) are sometimes seen in churches as a monogram, ☩; sometimes also the first three letters of the name Jesus, 'ΙΗΣ (ους) or IHS.

The Christians frequently used the sign of a fish as a mark of their faith. The Greek for a fish is 'ΙΧΘΥΣ, said to be the initial letters of 'Ιησους Χριστος Θεου Υιος Σωτηρ, Jesus Christ, Son of God (and) Saviour.

An illiterate rustic in Euripides' play "Theseus" tries to describe a word of six capital letters that he has seen in lines that might be translated like this—

" Oi baint no scholard in my chriss-cross-row,  
The shapes Oi'll tell thee, an' thee'll know for sure.  
A ring, marked out, as 'twere, wi' pin and string,  
Slap in 'er middle wur a mark to see.  
The second it wur first a brace o' stroaks,  
Kept wonn from t'other by a bar midmoast.  
The third were curly as a twist o' hair.  
The fourth wur straight an' uproight as a poast,  
Three traverse beams a-jointed to it athwart.  
The fifth to tell aroight be moighty hard,  
A pair o' stroaks that start from East and West  
Run plumb together to a single foot.  
The last, the selfsame letter as the third."

● What word did the rustic see? P 317

A short invitation to lunch—η β π !

## CHAPTER II

### PRONUNCIATION

HERE is a guide to help you with the pronunciation of Greek. The pronunciation is the Revised Pronunciation, as recommended some years ago by a Committee of the Classical Association. For your interest the modern Greek pronunciation is added.

#### VOWELS

<i>Ancient Greek.</i>	<i>Modern Greek.</i>
α (i) Long as in father.	α As in father, but shorter.
(ii) Short as in aha.	
ε As in fret.	ε As in fret.
ι (i) Long as in feed.	ι As in feed.
(ii) Short as in pit.	
ο As in not.	ο As in not.
υ (i) Long as in French rue.	υ As in feed.
(ii) Short as in French du pain.	
η As in French père.	η As in feed.
ω As in home.	ω As in fortune.

#### DIPHTHONGS

<i>Ancient Greek.</i>	<i>Modern Greek.</i>
αι As in Isaiah.	αι As in fret.
οι As in boil.	οι As in feed.
υι As in French lui.	υι As in feed.
	Before vowels and γβδζλμνρ
αυ As in gown.	αυ = av.
ευ As in few.	ευ = ev.
ηυ As in few.	ηυ = iv.
ου As in moon.	ου As in put.
ει As in grey.	ει As in feed.

Before  
κπτχφθσξψ  
αυ = af.  
ευ = ef.  
ηυ = if, some-  
times iv.

It will be noticed that there are six ways of representing the sound 'ee' in Modern Greek. There are no real diphthongs in Modern Greek, and no distinction between long and short vowels.

## CONSONANTS

*Ancient Greek.*

β As in *bad*.

γ As in *get*.

When γ precedes another γ it is pronounced as 'ng' in 'anger', before κ, as 'ngk' in *Chungking*, before χ, as 'nkh' in *monkhood*, before ξ, as 'nx' in 'lynx'.

δ As in *does*.

ζ As 'zd' in *Mazda*.

θ As 'th' in *thin*.

κ As in *king*.

λ As in *lyre*.

μ As in *muse*.

ν As in *now*.

ξ As in *wax*.

π As in *push*.

ρ As in *rich* (trilled).

ϑ As in *rhombus*.

σς As in *mouse*.

Before β γ δ or μ as English *s*, in *has been*, *has gone*, *has made*.

*Modern Greek.*

β As *v* in *vase*. The English 'b' sound is represented by μπ. Thus 'bar' is spelt in Modern Greek μπαρ.

γ As in *get*.

Also γ and γι sometimes represent the 'y' sound, as in English 'yes'. γγ is pronounced as 'ng' in 'anger'.

δ As 'th' in *father*. The English 'd' sound is represented by ντ. A Greek official may write the name Dodd thus—Ντοντιντ!

ζ As in *zeal*.

θ As in *thin*.

κ As in *king*.

λ As in *lyre*.

μ As in *muse*.

ν As in *now*.

ξ As in *wax*.

π As in *push*.

ρ As in *rich* (trilled).

σς As in *mouse*.

Before β γ δ μ or ν pronounced as English *z*.



*Ancient Greek.*

- τ As in *tap*.  
 φ As in *fish*.  
 χ As in *lock*.

ψ As in *lapse*.

*Modern Greek.*

- τ As in *tap*.  
 φ As in *fish*.  
 χ As in *lock*; also soft as  
     in the German 'ich',  
     'recht'.  
 ψ As in *lapse*.

*Note.*—In giving the Revised Pronunciation, consideration has been given to the convenience of the student as well as to strict accuracy. It is probable, for instance, that θ and φ were pronounced by the ancient Greeks themselves as the 'th' in 'pothook' and the 'ph' in 'haphazard'. In view of the difficulty of English readers in pronouncing an aspirated consonant, it has been thought wiser to retain the modern Greek pronunciation of those letters.

**Pronunciation Exercise.**—Read the Greek of the Lord's Prayer, keeping the English pronunciation covered up: then test your pronunciation by reference to the next line.

ê = è as in *père*; î = i as in *mine*; ô = o as in  
     *home*; â = a as in *father*.

## THE LORD'S PRAYER

Πατερ ἡμῶν ὁ ἐν τοῖς οὐρανοῖς, ἁγιασθῆτω το  
 Pater hēmōn ho en tois ooranois, hagiasthētō to  
 ὄνομα σου. Ἐλθετω ἡ βασιλεία σου. γενήθῃτω  
 onoma soo. Elthetō hē basilaya soo. genēthētō  
 το θελημα σου, ὡς ἐν οὐρανῷ καὶ ἐπὶ γῆς· τον  
 to thelēma soo, hōs en ooranō kī epi gēs; ton  
 ἄρτον ἡμῶν τον ἐπιουσιον δος ἡμῖν σημερον.  
 arton hēmōn ton epioosion dos hēmeen sēmeron;  
 καὶ ὀφες ἡμῖν τα ὀφειλήματα ἡμῶν ὡς καὶ  
 kī aphas hēmeen ta ophaylēmata hēmōn hōs kī

ἡμεῖς ἀφηκάμεν τοῖς ὀφειλεταῖς ἡμῶν. καὶ μὴ  
 hémace arhékamen tois ophayletice hēmōn. Kí' mē  
 eiseNEGKēs hēmās ace paytazmon, álla rhoosí hēmās  
 ἀπο τοῦ πονηροῦ. ὅτι σοῦ ἐστὶν ἡ βασιλεία  
 apo too ponēroo. Hoti soo estin hē basilaya  
 καὶ ἡ δύναμις καὶ ἡ δόξα εἰς τοὺς αἰῶνας.  
 kī hē dewnamis kī hē doxa ace toos iōnas.  
 ἀμήν.  
 amēn.

---

● Exercise 2.—Pronounce the following words—cover up the key until you have made your attempt.

- |              |               |              |
|--------------|---------------|--------------|
| 1. υἱός.     | 2. ναυτοῦ.    | 3. φαλαγξ.   |
| 4. σπογγός.  | 5. βρογχία.   | 6. Ἀμαζών.   |
| 7. ἀσβεστός. | 8. ηὔρηκα.    | 9. χάσμα.    |
| 10. εὐπεψία. | 11. χαρακτήρ. | 12. ἐμισγον. |

## KEY

- |               |                |              |
|---------------|----------------|--------------|
| 1. Hweeos.    | 2. Now-too.    | 3. Phalanx.  |
| 4. Spon-gos.  | 5. Bronchia.   | 6. Amazdōne. |
| 7. Azbestos.  | 8. Heuréka.    | 9. Chasma.   |
| 10. Eupepsia. | 11. Character. | 12. Emizgon. |

## CHAPTER III

### READING PRACTICE

#### ● Exercise I

THIS story contains every letter of the alphabet in words that are identical with English words. Read it, transliterating the Greek letters. Then correct your solution from the key at end of book.



#### ΚΑΤΑΣΤΡΟΦΗ

'Εκτωρ and Δάφνη were exploring the μητρο-  
πολις. They dined at the Κριτηριον on ἀμβροσια,

μητροπολις from μητηρ (mother) and πολις (city).

κριτηριον See κρίσις. 'Α means of judging, standard, test.'

ἀμβροσια a heavenly food, the food of the immortals. ἀμ- or ἀ at the beginning of a word negatives the rest of the word (cf. 'un-' in Engl.), βροτος (a mortal).

drank a delicious νεκταρ and listened to the ὄρχηστρα. After that their ἰδεα was to go to a κίνημα to see a δράμα. But before they got there things reached a horrid κλιμαξ for poor Δαφνη, who was overcome with κωμα accompanied by strange convulsions of the θωραξ. She collapsed in the arms of the faithful ἑκτωρ, who exclaiming "φευ, φευ," called a physician, whose διαγνωσις, after a careful ἀναλυσις of the symptoms, was that the γενεσις of her trouble was not her ψυχη but δυσπαια contracted from a long

---

ὄρχηστρα	originally the circular dance-floor in front of the stage, where the chorus danced.
ἰδεα	'form' a favourite word of Plato. He is famous for his 'theory of ideas'.
κίνημα	'a thing moved' (hence a 'moving picture' in mod. Gk.).
δράμα	'a thing done or acted'. The termination -μα regularly has this sense at end of a Gk. root. δρα—the root of the verb δρᾶν, 'to do'.
κλιμαξ	originally 'a ladder', later 'a gradual ascent to a climax'.
κωμα	'deep sleep, slumber'—a word as old as Homer.
φευ	Phew, but in Gk. the exclamation for grief or anger. φευ = 'oh!' 'ah!'.
διαγνωσις	δια—preposition meaning 'through'. γνωσις—'the process of investigating', 'knowing'. So δια-γνωσις, 'distinguishing' or 'looking right through' something. An <i>agnostic</i> is 'one who does not know'. The termination -σις denotes the 'active' process of a verb.
ἀναλυσις	'taking to pieces'. ἀνα, prep. 'up', 'from bottom to top'. λυσις, 'a setting free', 'loosing', 'unravelling'.
γενεσις	'origin, source, manner of birth'.
ψυχη	a very common Gk. word for which Engl. has no equivalent—neither exactly 'breath',

sojourn in the tropic ζώνη. Daphne's ἀσβεστος digestion had not been proof against the νεκταρ. She reached and passed the κρίσις three days later, although the affair nearly ended in a καταστροφή. Fate, however, was determined to punish her, in spite of the fact that ἀμβροσία was ἀναθεμα to her afterwards; for it was soon found that she was suffering

- 'life', 'spirit', nor 'soul', yet something of each. In Homer it is 'the life or spirit of man which survives death', almost 'ghost'. In Gk. philosophy 'the vital principle, the animating spirit (e.g. of the Universe)'. In Gk. art frequently represented as a butterfly. Cf. the lovely story of Cupid (or rather Eros) and Psyche (ΨΥΧΗ) in the *Golden Ass* of Apuleius.
- δυσπεψία 'indigestion'. δυσ-πεπτος, adj. 'hard to digest'. The prefix δυσ- common in Gk. has the notion of 'hard, bad, unlucky, etc.'. Cf. our *un-* or *mis-* (e.g. in unrest, mischance, etc.).
- ζώνη In Gk. a 'belt or girdle'. So 'zone' in Eng. 'a girdle of the earth, or the part which the girdle encloses'.
- ἀσβεστος 'inextinguishable', and so 'incombustible'
- κρίσις originally the process of separating, distinguishing. Its translation 'judgment' in the N.T. disguises the true meaning of the word, which contains no idea of condemnation, but means 'separating' (e.g. sheep from goats). So 'crisis', frequently wrongly used in English, should be kept for 'turning-points that necessitate a parting of the ways'.
- καταστροφή κατά (down) στροφή (turning). 'Overturning, sudden end'.
- ἀναθεμα an interesting word. Originally 'anything offered up or dedicated'. In the N.T. 'an accursed thing' because pagan votive offerings were regarded as such.

from ἀφασία brought on by the νεκταρ, which left its στίγμα upon her for the rest of her life. The ἥχῳ of her hollow groans used to scare the passers-by, who wondered what strange χαρακτήρ dwelt there. At last νημεσις overtook her, and she faded away, the sad σκηνη reaching the ἄκμῃ of παθος.

---

ἀφασία	'speechlessness'. α (not) φασίς (the process of speaking, speech).
νεκταρ	Homer's word for the 'drink of the gods', as ἀμβροσία was their food.
στίγμα	'a thing pricked, tattooed', so 'a tattoo mark', 'a brand'. From root σπγ—'to brand'. Cf. St. Francis and his stigmata.
ἥχῳ	the Greeks personified Echo. 'Lost Echo sits amid the voiceless mountains', Shelley, <i>Adonais</i> .
χαρακτήρ	'a mark engraved, impress, stamp'. So 'a distinctive mark', 'the peculiar nature of someone'.
νημεσις	'righteous indignation of the gods', 'divine vengeance'—one of the many words for which we have no exact equivalent. Others are ὄβρις, ἥθος, ἀρετή, σωφροσύνη.
σκηνη	originally the hut or dressing-room at the back of the Gk. stage, which was painted to represent a 'scene' or 'scenery'.
ἄκμῃ	'highest or culminating point' of anything.
παθος	'experience', gen. calamitous experience, so 'suffering'.

### ● Exercise 2

Here are some more actual Greek words that are the same in English, to give you practice in reading. Look up any that you don't know in an *English* dictionary. It is good to transliterate them into English, and then back again into Greek without looking at the Greek words.

κωλον	κανων	<i>For practice in capitals.</i>
μιασμα	θερμος	
ἀντιθεσις	στολη	ἙΛΛΑΣ
βαθος	πνευμονια	ΠΗΝΕΛΟΠΗ
φαλαγξ	ἀσθμα	ΔΩΡΟΘΕΑ
Ιβις	φθισις	ΖΩΗ
ἐμφασις	χαος	ἈΓΑΘΑ
αὐτοματον	ἀποθεωσις	ΧΛΟΗ
δογμα	διπλωμα	ΛΗΘΗ
ἦθος	φαντασια	ΚΥΚΛΩΨ
ὕβρις	συγκοπη	ΦΟΙΝΙΣ
κοσμος	δελτα	ΣΕΙΡΗΝ
ὄνυξ	κυδος	ἈΚΡΟΠΟΛΙΣ
ὑποθεσις		

The following table of equivalents should be carefully studied :—

<i>Greek.</i>	<i>English.</i>	<i>Example.</i>
υ	y	e.g. Ψυχη = Psyche.
αι	ae	Αἴγινα = Ægina.
ει	i	Εἰρήνη = Irene.
οι	oe or sometimes e	{ Φοῖβη = Phæbe but οἰκονομία = economy.
ου	u	Οἰδῖπους = Œdipus.
γγ	ng	ἄγγελος = Angelus.
γξ	nx	Σφίγξ = Sphinx.
γκ	nc	Ἀγκυρα = Ancyra.

### ● Exercise 3

The following story contains more words which were originally Greek, and which we have introduced into our language. Try to read them, and where you can't, write the letters in English and they will become clear.

## Daphne's Mishap

Early one morning, taking her ἀτλας,<sup>1</sup> Δαφνη wandered down to the βασις<sup>2</sup> of the κρατηρ<sup>3</sup> to write the συνοψις<sup>4</sup> of her θεσις<sup>5</sup> on the ὕδρα<sup>6</sup> of the Παρθενων. The ἱρις and ἀνεμωνη<sup>7</sup> and ἀστηρ<sup>8</sup> were in bloom, and she thought of all the ἡρωες<sup>9</sup> who had trod this ζωνη before. With this ἰδεα in her νους,<sup>10</sup> she heard from over the water a χορος<sup>11</sup> as if from the μαρτυρες.<sup>12</sup> Suddenly to her great διλημμα<sup>13</sup> near the ὀριζων<sup>14</sup> what should she see but a πυθων, a πανθηρ, a λυγξ and a βισων making their ἐξοδος<sup>15</sup> from Ἀιδης!<sup>16</sup> In her screams she burst her λαρυγξ and was taken with acute παραλυσις<sup>17</sup>

- 
1. Called after the Titan who held up the sky.
  2. Originally a 'stepping' or 'step', then 'what you step on', a 'pedestal' or 'base'.
  3. Originally a 'mixing-bowl', or large 'cup'.
  4. Lit. 'a seeing together' or 'general view'. Cf. the synoptic Gospels.
  5. Lit. a 'placing' or 'arranging'.
  6. 'Watersnake', der. from ὕδωρ, 'water' (why is *hydrogen* so named?).
  7. Lit. 'wind-flower' (ἀνεμος, 'wind'). Olympia is carpeted with them (red and blue) in April.
  8. Lit. 'star'.
  9. Nom. plur. of ἡρως (3rd decl.).
  10. 'Mind'.
  11. Originally 'dance', then 'those who made up the dance'.
  12. Nom. plur. of μαρτυς, 'a witness'. In Eng. there is of course no 'e'. Very common word in the N.T.
  13. Lit. 'double proposition'.
  14. Participle from ὀριζεν, to 'bound'.
  15. ὁδος 'way', ἐξ 'out' (prep.). At the exit of the Underground Station in Athens today is a notice ΕΞΟΔΟΣ.
  16. Eng. has dropped the 'i' in this word.
  17. Lit. 'a loosening by the side of', so 'a disabling of the nerves in the limbs of one side'.



of the σπλην. Hearing her cries, Φοιβη hastened to offer her a τηλεφωνη,<sup>18</sup> but found she had succumbed already to the βακτηρια<sup>19</sup> of χολερα, leaving only an ισοσκελες<sup>20</sup> σκελετον behind.

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18. Lit. τηλε 'from afar' (adv.), φωνη 'voice'. A mod. Gk. compound from two classical Gk. words.

19. Lit. 'little sticks', as microbes appear to be when seen through a microscope. Latin 'bacilli'.

20. Ισος, 'equal'; σκελος, 'leg'.

INFLECTIONS: FIRST AND SECOND  
DECLENSION NOUNS AND ADJECTIVES

- Let us follow the fortunes of the good girl in this human drama. You will observe that she undergoes some surprising transformations. In the first sen-

tence she is just ἀγαθὴ κορὴ. In the second she is much the same, except that we try to attract her attention by prefacing with the word ὦ (O). In the third sentence she has become, however, τὴν ἀγαθὴν κορὴν, although the English still seems to regard her as the same good girl. Omit for a moment the fourth. In the fifth sentence she has become τῆς ἀγαθῆς κορῆς. Well, but hasn't 'girl' become 'girl's'? True, but 'good', we notice, has changed in the Greek as well. In the sixth the good girl has broken out into a rash of iotas subscript, as τῇ ἀγαθῇ κορῇ.

What is the explanation of all this?

You cannot have failed to notice that in each of these sentences, although she is the same girl, she plays a different part.

For instance, in sentence 1 she does the seeing. She is the *doer* of the action implied in the verb. The word or words representing the *doer* is called the *subject*.

In sentence 2 she is the person addressed.

In sentence 3 she is the person immediately affected by the action of the *doer*. A person or thing suffering the action of the *doer* is said to be the *object*.

In sentence 5 she is simply the owner of the bag.

In sentence 6 she is the person indirectly affected by the *doer's* action. The *doer* is 'the man'. What he does is 'says'. The thing immediately suffering his action is 'a bad word' (it gets said). The good girl is indirectly affected by his saying the bad word, because he says it *to* her. She is therefore called the *indirect object*.

In English we have two ways (or even three) of showing the part played by a word in a sentence. We usually find the subject or object of a verb by the order of the words; the subject usually precedes, the object usually succeeds the verb. The way to get at this is to ask Who? or What? in front of the verb to get the subject, and Whom? or What? after the verb. Try it. "My mother bids me bind my hair." Who bids me bind my hair? Subject. Bids whom or what bind my hair? Object. If we deviate from the natural order of the words, as we often do, we have to rely on the sense of the passage to tell us which is the subject, and which the object. It may be obvious ("Hell!" said the Countess), less obvious ("Hands that the rod of empire might have swayed"), or not obvious at all ("And all the air a sudden stillness holds").

Secondly, prepositions like 'to' or 'of' may denote the indirect object or the owner, respectively. "The ploughman . . . leaves the world *to* darkness and *to* me." "The bosom *of* his Father and his God."

Thirdly, the actual form of the word may, in one or two words, change in accordance with the part played by the word: e.g., subject, 'girl'—possessor, 'girl's'; subject, 'he'—object, 'him'—possessor, 'his'.

Inflections.—It is on this third method that Greek relies. Greek indicates the part that a word plays in the sentence by having a fixed part of the word (called the stem) into which a number of different

tailpieces can be slotted as the word is required to do one job or another. These endings are called case-endings. The cases are five.

**Cases.**—**NOMINATIVE** to represent the **SUBJECT**.

**VOCATIVE** to represent the **PERSON ADDRESSED**.

**ACCUSATIVE** to represent the **OBJECT**.

**GENITIVE** to represent the **POSSESSOR**.\*

**DATIVE** to represent the **INDIRECT OBJECT**.

There is a different set of endings for the plural.

**The Importance of Endings.**—Remember that it is not the order of the words, as in English, that decides the meaning of the sentence in Greek. If sentence 3 ran : *την αγαθην κορην αρπάζει ο κακος ανθρωπος* (as it well might), the meaning would be almost the same. It follows that the exact form of the word-ending is of paramount importance. Small boys who have learnt the difference between the doer and the sufferer of an action soon become sensitive as to their endings.

Prepositions are sometimes used in Greek in addition to case-endings of nouns, but they only serve to define with a little more exactness the case already shown by the ending. There are a good many other meanings of the five cases besides those given. You will meet them later.

**Adjectival Agreement.**—You will have already noticed that *αγαθη* changes in the same way as

\* Note the curious order of Sentence 7. Frequently in Greek a genitive comes in between the article and the noun on which it depends.

κορη. κορη is a noun, but ἀγαθῇ (good) an adjective describing the noun. An adjective always adopts a similar case-ending to the noun which it describes. It is then said to *agree* with the noun. Although at first the noun endings and the adjective endings are similar in sound, it will not always be so—but where an adjective qualifies a noun it will always be in the same case, number, and gender. Thus, when 'girl' becomes 'girl's' κορη becomes κορης, and when 'good girl' becomes 'good girl's' ἀγαθῇ κορη becomes ἀγαθης κορης.

Number.—What do we mean by number? Number is the quality of being one (singular) or more (plural). In English we add 's' on to the noun to show the plural number—e.g. boy, boys; or it may be -en, e.g. ox, oxen. Greek has various plural endings which you will learn later.

Gender.—Let us turn to the villain of the bag-snatching episode. You will observe that he undergoes even more transformations than his fair victim. See if you can identify the cases of the κκοκος ανθρωπος from what you already know of their functions.

In sentence 1 he is the object of her gaze. Case?

In sentence 3 he does the seizing. Case?

In sentence 4 he is first addressed by her. Case?

In sentence 4 she says "Go away!" to him. Case?

In sentence 7 he owns a smacked face. Case?

One thing you cannot fail to have noticed: that the man possesses an entirely different set of tail-pieces

from the girl. Why is this? The answer is to be found in the difference between the man and the girl. The man possesses *masculine* endings (-ος -ε -ον -ου -ω), the girl *feminine* (-η -η -ην -ης -η). There is a further category that is neither masculine nor feminine, which is called *neuter*. Its endings (-ον -ον -ον -ου -ω), differ only in the nominative and vocative singular, and nominative, vocative and accusative plural. All nouns come into one or another of these three classes. Sometimes the meaning, as in man and girl, will enable you to at once determine what gender the noun is. But more often you will not know whether the word is masculine, feminine, or neuter until you have seen the actual Greek word. What, for instance, is the difference between a man's face and a bag? (We are speaking grammatically.) Yet Greek has it that the man's face is *neuter* (το προσωπον), and the girl's bag is *masculine* (ὁ ἄσκος). It is mainly the form of the word itself which will enable you to determine whether the word is masculine, feminine, or neuter.

**1st and 2nd Declension.**—It is time now to tabulate the endings met so far. As it happens, the feminine, masculine, and neuter endings of the adjective κακος (bad) exactly correspond with the feminine nouns of the 1st declension and the masculine and neuter nouns of the 2nd declension. If, therefore, you learn the word across (κακος, κακη, κακον), you will have an adjective at your fingertips, and if you also learn it downwards (κακος, κακε, κακον . . . κακη, κακη, κακην), you will have three nouns.

## Κακός—Bad

<i>Sing.</i>	<i>Mas.</i>	<i>Fem.</i>	<i>Neuter.</i>
Nom.	κακ-ος.	κακ-η.	κακ-ον.
Voc.	κακ-ε.	κακ-η.	κακ-ον.
Acc.	κακ-ον.	κακ-ην.	κακ-ον.
Gen.	κακ-ου.	κακ-ης.	κακ-ου.
Dat.	κακ-ω.	κακ-η.	κακ-ω.
<i>Plur.</i>			
Nom.	κακ-οι.	κακ-αι.	κακ-α.
Voc.	κακ-οι.	κακ-αι.	κακ-α.
Acc.	κακ-ους.	κακ-ας.	κακ-α.
Gen.	κακ-ων.	κακ-ων.	κακ-ων.
Dat.	κακ-οις.	κακ-αις.	κακ-οις.

*Note.*—(1) It is always true of the neuter that the nominative, vocative, and accusative are always the same, whether in the singular or the plural.

(2) The dative case always has an iota. It is subscript in the singular of the 1st and 2nd declension.

(3) The plural of the adjective, if used alone, or with the article, often means that the word 'men' has to be supplied for the masculine, 'women' for the feminine, and 'things' for the neuter, e.g. κακα, evil *things*—i.e. troubles, evils. οι κακοι, the wicked; bad *men*.



## CHAPTER V

### SECOND DECLENSION (continued)

THE Greeks to-day still use cases. In the Underground in Athens you can read the notice ΚΙΝΔΥΝΟΣ ΘΑΝΑΤΟΥ near the electrified rail. It means 'danger of death'. In the railway carriages you will see ΜΗ ΠΤΥΕΤΕ—i.e. 'do not spit', and :—

ΘΕΣΕΙΣ ΚΑΘΗΜΕΝΩΝ 16,

ΘΕΣΕΙΣ ΟΡΘΙΩΝ 40,

i.e. 'sitters' places 16, standing-room for 40'.

In the following story are a number of 2nd declension Greek nouns and some adjectives in various cases. Look carefully at the ends of the words, referring, if necessary, to the declension of *κακος* for the case and its meaning. Use the notes and an English dictionary to translate the story. Most of the words have derivatives in English.

#### Stephan's Secret Weapon

(N.B.—*The words italicised should, of course, be in Greek.*)

● Στεφανος ην (was) νεος ιατρος ος (who) *lived* μονος

English derivatives, which will help you to discover the meaning of the Gk. words. Where there is no derivative, the meaning is given.

<i>Greek.</i>		<i>Derivative.</i>
νεος	a.	neo-Gk., neophyte, neo-Platonist.
ιατρος	s.	a psychiatrist is a mind-doctor.
μονος	a.	monologue, monogamy, monoplane.
a. = substantive.		a. = adjective.

ἐν (in) παλαιῷ οἴκῳ ἐν μεσῇ τῇ νήσῳ. Γεωργὸς ὁ ἀδελφὸς ἦν τυραννὸς καὶ *sai* ἐπὶ (on) Ὀλυμπικοῦ θρόνου, ἀλλὰ πάντες (all) οἱ ἀριστοὶ τοῦ δήμου *thought* Στεφάνον ἴσον θεῷ καὶ ἀξίον χλωροῦ στεφάνου. εἶχε (he had) κρυπτον (secret) ὄπλον, φαρμακὸν κρυπτον (hidden) παρὰ (against) τὸν νόμον ἐν ποταμῷ. ἐπεὶ

<i>Greek.</i>		<i>Derivative.</i>
παλαιός	a.	paleography, paleolithic (λίθος, stone).
οἶκος	s.	economy (management of the house),
μέσος	a.	Mesopotamia (ποταμός, river). Note that in Greek the order is 'middle the island'.
νήσος	fem. s.	Dodecanese (12 —). Polynesia (many —). Peloponnese (— of Pelops).
Γεωργός	s.	George (γῆ—land, ἔργον—work. So 'farmer').
ἀδελφός	s.	Adelphi (called after the Adam brothers), Philadelphia, Christadelphians.
τυραννός	s.	tyrannical.
θρόνος	s.	means 'throne'.
ἀλλὰ	conj.	means 'but'.
ἀριστός	a.	aristocratic, aristocracy (government by the best).
δημός	s.	democracy.
ἀξίος	a.	worthy (takes gen.).
στεφανός	s.	means 'a crown'. Green olive crowns were the prizes at the Olympic games.
χλωρός	a.	chlorine (so called from its yellow-green colour).
κρυπτός	a.	cryptic, crypt.
ὄπλον	s.	panoply, hoplite.
φάρμακον	s.	pharmacist (because he sells drugs or poison).
νόμος	s.	Deuteronomy (second —).

s. = substantive.

a. = adjective.

(when) ὁ ἀδελφος ἦν ἐν μακρῷ ὕπνῳ Στεφανος *said* τη καθαρά και καλή Δαφνη ὅτι (that) *he would give* ἑρ ὅλον ῶον εἰ (if) *she would be his* ἀγγελος και *run* ὁμοια τῷ ἀνεμῷ και *get* τον θησαυρον ὃς ἦν κρυπτος ὑπο (under) λευκῷ λιθῷ. Δαφνη *began* ἔργον *at once*, ἄλλα *what should she see but* πολεμιον ταυρον *having* προσωπον ὁμοιον μισανθρωπῷ στρατηγῷ. ἄλλα το εἰδωλον του κακου ζῶου *frightened* την ἀγαθην νυμφην *so much that she could not utter* λογον, ἄλλα

Greek.		Derivative.
μακρος	a.	macrometer, macrocosm.
ὕπνος	s.	hypnotic (because causing <i>sleep</i> ).
καθαρος	a.	Katharine, cathartic. (For this ending of dat. fem. v. next chapter.)
καλος	a.	kaleidoscope ( <i>beautiful</i> —patterns—see).
ὅλος	a.	holocaust (because the <i>whole</i> is burnt). catholic (over (κατα) the <i>whole</i> ).
ῶον	s.	oval, ovam (originally written ὦον v. ch. i under γ, notes on Alphabet).
ἀγγελος	s.	an angel is a <i>messenger</i> of God.
ὁμοιος	a.	homœopathic (because such drugs excite symptoms <i>like</i> the disease).
θησαυρος	s.	a thesaurus is a <i>treasury</i> of knowledge. So = treasure.
λευκος	a.	leucocyte ( <i>white</i> corpuscle of blood.)
λιθος	s.	lithograph.
ἔργον	s.	erg (unit of <i>work</i> ), energy (something that works in you).
πολεμιος	a.	polemical.
ταυρος	s.	Minotaur, Taurus.
μισανθρωπος	a.	misanthropic (μισος = hate).
στρατηγος	s.	strategic, strategy. So one who <i>leads</i> a στρατος (army).
εἰδωλον	s.	idol, originally 'representation, likeness, image'.
ζῶον	s.	what is kept in the Zoo?
νυμφη	s.	nymph.

s. = substantive.

a. = adjective.

held up her βιβλίον εὐαγγελικῶν ὕμνων μετεωρον ὃ (which) τὸ ζῶον *swallowed thinking* ὅτι ἐστὶ δωρον σιτοῦ.

● A Limerick

An author with fancy αἰσθητικ(ος)  
 Once developed ambitions κοσμητικ(ος).  
 After agonies χρονικ(ος)  
 And results ἐμβρυονικ(ος)  
 His exit was truly παθητικ(ος).

In the following exercise the missing words are English words derived from Greek words listed below. Can you discover them? E.g. the first is 'plutocrat', derived from πλοῦτος (wealth) and κρατεῖν (to have power over), and the third is an animal derived from two Greek words. Some letters are given as a help.

The missing English words are each derived from two Greek words, except those marked with a ', which are derived from one. The dots represent the number of letters contained in the English words. Read the Greek words below the exercise and their meanings several times before attempting to fill in the missing words.

Greek.		Derivative.
βιβλίον	s.	Bible, bibliography, bibliomania.
εὐαγγελικος	a.	for εὐ see eulogy, euthanasia, eurhythmics. Why is εὐαγγέλιον the Gk. for gospel?
ὕμνος	s.	hymnal.
μετεωρος	a.	a meteor is a star that shoots in mid air.
δωρον	s.	Dorothy, Theodore—a gift from God.
σιτος	s.	parasite (one who is at hand to pick up the food).

s. = substantive.

a. = adjective.

## Hector's Misadventure

● Ἐκτωρ was a pl..... who grew prize ch..... He kept a pet h....p..... and owned the H..... θεῶν. As if this wasn't enough for one man, he studied o....d.. th..l..., and what with walking among the r..... brandishing a s'....., declaiming t'..... e'..... before the m....., and calling upon the h...a.... to e.orc... his βλαπτήρια, it was all too much for the poor creature, and he became an a'..... and interested in p...g.... But after that it became worse, for he used to ride a c'.... round the c...t..., studying a'..... and b..l... aloud and declaring that he was a m'..... m'.....t. Then he tried c'..... and s'....., contracted o'..... and ch'..... h....ph.... and turned a d'.....l h....t.... colour.

<u>ἄνθος</u>	} flower.	<u>δρομος</u>	racecourse.
<u>ἀνθεμον</u>		<u>ἐξ</u>	out of.
<u>ἀριθμος</u>	{ number. to do with numbers.	<u>ἐπιταφιος</u>	lit. on a tomb.
<u>ἀριθμητικος</u>		<u>ἥλιος</u>	sun.
<u>ἀρχη</u>	{ beginning, first place or power.	<u>θεος</u>	god
<u>ἄθεος</u>		<u>ἱερος</u>	sacred.
	{ non-believer in God.	<u>ἵππος</u>	horse.
<u>βιος</u>		<u>κενος</u>	empty.
<u>γαμος</u>	life.	<u>κοσμος</u>	{ order, adorn- ment. things that adorn
<u>γαμος</u>	marriage.	<u>κοσμητικα</u>	
<u>δενδρον</u>	tree.	<u>κρατειν</u>	to have power over.
<u>διαβολος</u>	devil, lit. slanderer.	<u>κυκλος</u>	circle, wheel.
<u>δοξα</u>	opinion.		

<u>λογος</u>	word, reason.	<u>στρατηγος</u>	a general.
<u>μεθοδος</u>	scientific enquiry.	<u>ταφος</u>	tomb.
<u>μικρος</u>	small.	<u>τοπος</u>	{ place.
<u>μυστικος</u>	a mystic.	<u>τοπικος</u>	{ to do with a place, local.
<u>ορθος</u>	right, straight.	<u>τροπος</u>	turning.
<u>ορκος</u>	oath.	<u>υδωρ</u>	water.
<u>οφθαλμος</u>	eye.	<u>φοβος</u>	fear.
<u>πλουτος</u>	wealth.	<u>φωνη</u>	voice.
<u>πολυ</u>	much.	<u>χρυσος</u>	gold.
<u>ποταμος</u>	river.	<u>χρονος</u>	{ time.
<u>ροδον</u>	rose.	<u>χρονικος</u>	{ to do with time.
<u>σκηπτρον</u>	sceptre.		

## CHAPTER VI

### THE DEFINITE ARTICLE

GREEK has a word for 'the', but not for 'a', unless there is special need to express 'a' as meaning 'a particular or certain (person or thing)', when *τις* is used following the noun (see c. 24). This is one of the many examples where the Greek language avoids ambiguity and makes for definiteness. *ὁ, ἡ, το*, called the *definite article*, is declined like *κακός* in all cases except the nominative and accusative singular and the nominative plural. It is well worth learning its declension by heart. Learn it across.

#### DEFINITE ARTICLE—'THE'

<i>Sing.</i>	<i>Mas.</i>	<i>Fem.</i>	<i>Neuter.</i>
Nom.	ὁ	ἡ	το
Acc.	τον	την	το
Gen.	του	της	του
Dat.	τω	τη	τω
<i>Plur.</i>			
Nom.	οι	αι	τα
Acc.	τους	τας	τα
Gen.	των	των	των
Dat.	τοις	ταις	τοις

As a general rule use the definite article in Greek whenever you have the definite article in English. Note, however, the following :—

1. *Abstract Nouns.* Abstract nouns (those like wisdom, faith, courage, honour, etc.) usually have the definite article, e.g. wisdom—ἡ σοφία, courage—ἡ ἀρετή.

2. *Whole Classes.* When a plural noun denotes all members of a class, use the definite article, e.g. Horses are noble animals; i.e. all horses; translate οἱ ἵπποι.

3. *Proper Names.* The definite article is often used with proper names, e.g. Greece—ἡ Ἑλλάς, Hector—ὁ Ἑκτώρ.

### A FLOWER SONG

Here are two lines of an ancient Flower Song, which Greek children used to sing—like our 'Nuts in May':—

(Leader) που μοι τὰ ῥόδα;                      που μοι τὰ ἰα;  
                   where for me the roses?                      violets?  
       = where are my roses . . . .  
                   που μοι τὰ καλά σελίνα;  
                   beautiful parsley?

(Chorus) ταδε τὰ ῥόδα, ταδε τὰ ἰα, ταδε τὰ καλά  
                   (i.e. here) these are the roses, etc., σελίνα.

Parsley was admired by the Greeks because of its feathery leaves, and used to make the victors' crowns at the Isthmian games. A town in Sicily was called after this word.

### *Greek Punctuation.*

Comma (,) and full-stop (.) are the same as in English.

The sign (:) is used as a question mark.



A point above a line (·) is used for the semi-colon or colon.

### ORIGINAL GREEK

You should now be able to translate some original Greek. ἔστι (is) is understood in 1, 2, 3, 5 and 7.

● 1. μεγα βιβλιον, μεγα κακον.—Callimachus.

2. ὁ ἀνεξεταστος (unexamined) βιος οὐ βιωτος (livable) ἀνθρωπων.—Plato.

3. ἀνθρωπος πολιτικον ζων.—Aristotle.

4. ὁ φιλος ἔστιν ἄλλος (another) αὐτος (self).

5. ἀθλιος (wretched) ὁ βιος των ἀθεων.

6. χρονος παιδευει (educates) τους σοφους.

7. ὁ ὑπνος ἰατρος νοσου.

8. ἐν ἀρχῇ ἦν (was) ὁ λογος, και ὁ λογος ἦν προς τον Θεον, και Θεος ἦν ὁ λογος.—S. John I. 1.

9. ἐγω εἰμι (am) το 'Αλφα και το 'Ωμεγα, ἀρχη και τέλος, ὁ πρωτος και ὁ ἐσχατος.

1. μεγα, 'big' (megaphone). It is neuter of μεγας, a 2nd declension adj.

βιβλιον, 'book' (hence bible).

2. Said by Socrates at his trial.

βιος. What does 'biology' mean?

οὐ = 'not' (οὐκ before a vowel, οὐχ before an aspirate).

4. φιλος. What does 'philanthropist' mean? Here ὁ φιλος is the generic use of the definite article, and = 'friends'. Gk. says 'the friend,' when we say 'friends' (generally) '.

5. ἀθεος, 'not godly', so 'godless' (atheist).

6. σοφος, adj. 'wise' (philosophy).

7. νοσος (f.) 'disease'. In Gk. the article goes with the subject (not with the complement as in Eng.). See next section.

8. ἀρχη, subs. 'beginning'.

προς, prep., 'towards, near, relating to'.

9. τέλος, 3rd decl. neuter subs. = 'end.'

πρωτος, 'first' (prototype).

ἐσχατος, 'last' (eschatology).

## Three Lines from Greek Plays

Read these aloud, and you will notice a similarity of rhythm. They are in the *iambic* metre, the usual metre of dialogue in Greek drama.

- 1. κακον φερουσι καρπον οἱ κακοι φιλοι.—Menander.
- 2. παντων Ιατρος των αναγκαιων κακων  
χρονος εστιν.—Menander.
- 3. τα βαρβαρων γαρ δουλα παντα πλην ενος.  
Euripides.

## THE VERB 'TO BE'

εστι (he, she, it) is.	εισι (they) are.
ην „ was.	ησαν „ were.

The verb 'to be' is unlike most verbs, inasmuch as it does not express action. Its chief use in statements is to tell us, in conjunction with other words, something about the state, condition, or character of the person or thing indicated in the subject: e.g. The man *is* bad; Stephan *was* a doctor. The words *bad* and *a doctor* therefore do not stand for a person or thing affected by an action; they are *not* objects

- 1. φερουσι, 'they bring', or 'bear'.  
καρπον, acc. of καρπος, subs., 'fruit'.
- 2. παντων, gen. plur. of adj., πας, 'all'.  
αναγκαιος, adj., 'necessary'.
- 3. τα βαρβαρων, lit. 'the things of barbarians'  
γαρ conj. = for (usually placed second word in a sentence—never first).  
δουλος, adj., 'enslaved', as a noun, 'a slave'.  
παντα, neut. plur. of πας ('all').  
πλην ενος, 'except one man', πλην, prep., 'except (takes gen.)'.  
ενος, gen. of εις, 'one'.

(see c. 4); and consequently their equivalents in Greek are *not* put in the accusative case. They merely *complete* the meaning of *is* and *was*; they constitute what is called the *complement*; and in Greek statements their equivalents are put in the same case as the word to which they refer in the subject—namely, the nominative.

1. The complement, whether noun or adjective, cannot be in the accusative case after the verb 'to be'. 'To be' takes the same case after it as before it.

e.g. ὁ ἄνθρωπος ἐστὶ κακός

The man (nom.) is bad (nom.).

ὁ Στεφανὸς ἦν ἰατρός.

Stephan was a doctor.

2. The complement never has a definite article, even though there is one in the corresponding English.

e.g. ὁ Γεωργὸς ἦν ἀδελφὸς τοῦ Στεφανοῦ.

George was *the* brother of Stephan.

## CHAPTER VII

### THE FIRST DECLENSION

You have learnt *κακος, κακη, κακον*, and in doing so you have learnt not only an adjective, but also the case endings of a masculine noun of the 2nd declension (*κακος*); a feminine noun of the 1st declension (*κακη*); and a neuter noun of the 2nd declension (*κακον*).

(Although the nouns ending in *-ος* in the 2nd declension are mostly masculine, there are a few ending in *-ος*, declined in exactly the same way, which are feminine—e.g. *νησος* (island), *οδος* (way), *νοσος* (disease).)

#### The First Declension.

1. *Nouns declined like κακη* are many; here are some examples; *τεχνη* (art), *λυπη* (grief), *οργη* (anger), *γη* (earth), *ψυχη* (soul), *σιγη* (silence), *μελετη* (practice).

*τεχνη* is declined thus :—

	<i>Sing.</i>	<i>Plur.</i>
N.V.	<i>τεχνη</i>	<i>τεχναι</i>
A.	<i>τεχνην</i>	<i>τεχναις</i>
G.	<i>τεχνης</i>	<i>τεχνων</i>
D.	<i>τεχνη</i>	<i>τεχναις</i>

2. *Nouns ending in α*. There is also, however, a large number of 1st declension nouns that end in *α*. These fall into two classes :—

(i) *-α after ρ or a vowel*. If the final *α* follows the

letter ρ or a vowel, the word is declined like τεχνη, except that η is everywhere replaced by α. Examples of this kind are πετρα (a rock). (Do you remember St. Peter—"On this rock I will build my Church"?) and φιλια (friendship). Only the singular is given below; the plural of *all* 1st declension nouns is always the same.

N.V.	πετρα	N.V.	φιλια
A.	πετραν	A.	φιλιαν
G.	πετρας	G.	φιλιας
D.	πετρα	D.	φιλια

Further nouns of this kind are :—

<i>Noun.</i>	<i>Meaning.</i>	<i>Derivative.</i>
χωρα	country	—
θυρα	door	—
ωρα	hour	hour
ημερα	day	ephemeral
σκια	shadow	skiagraphy
εσπερα	evening	Hesperus
αιτια	cause	—

Adjectives with ρ or a vowel preceding the ending are similarly declined—e.g. μικρος (small).

	<i>Mas.</i>	<i>Fem.</i>	<i>Neuter.</i>
N.	μικρος	μικρα	μικρον
V.	μικρε	μικρα	μικρον
A.	μικρον	μικραν	μικρον
G.	μικρου	μικρας	μικρου
D.	μικρω	μικρα	μικρω

Other adjectives of this kind are :—

<i>Adjective.</i>	<i>Meaning.</i>	<i>Derivative.</i>
ὁμοιος	like	homœopathic (suffering the like)
ἀξιος	worthy	—
φιλιος	friendly	philanthropic (loving mankind)
νεος	young	neolithic (new stone)
παλαιος	ancient	palæolithic (old stone)
δευτερος	second	Deuteronomy (second law)
ιερος	sacred	hieroglyph (sacred carving)
ἕτερος	other	heterodox (other opinion)
καθαρος	pure	Catharine

(ii) *Nouns ending in α after a consonant (not ρ).*  
 All nouns of this declension in which the final α is not preceded by a vowel or ρ, but by a consonant, decline in the nominative, vocative, and accusative like πετρα, but in the genitive and dative like τεχνη, e.g. θαλασσα (sea).

N.V.	θαλασσα
A.	θαλασσαν
G.	θαλασσης
D.	θαλασση

Other examples are :—

<i>Noun.</i>	<i>Meaning.</i>	<i>Derivative.</i>
γλωσσα	tongue	glossary
δοξα	opinion	orthodox
μουσα	muse	music

3. *Masculine nouns of the first declension.* The 1st declension should really have been a purely feminine affair, and would have been but for the unwarranted intrusion of a few male characters, ending in -ης, and a few in -ας. These males are a mixed lot, and may remind you of the English jingle :—

“ Tinker, tailor, soldier, sailor.”

Here are a few examples :—

ὑποκριτης,	ἄθλητης,	στρατιωτης,	ναυτης,
actor,	athlete,	soldier,	sailor,
ποιητης,	προφητης,	ληστης,	κλεπτης,
poet,	prophet,	pirate,	thief,
κριτης,	δεσποτης,	πολιτης,	
judge,	master,	citizen,	
ταμις,	νεανιας,	Νικιας.	
steward,	young man,	Nicias.	

The singular of the two kinds is thus declined; the plural, of course, is like all other 1st declension nouns.

N.	πολιτης	νεανιας
V.	πολιτα	νεανια
A.	πολιτην	νεανιαν
G.	πολιτου	νεανιου
D.	πολιτη	νεανια

Notice three things :—

- (1) To show that they were masculine, these nouns had to import from the 2nd declension the genitive in -ου.
- (2) The vocative is rather odd.

- (3) In *νεανίας* the *α*, following a vowel, replaces *η* all the way through.

*ὕποκριτης* has an interesting history. It originally meant 'the answerer', and was the title of the person 'who replied' to the song and dance of the Chorus in the beginnings of Greek drama. Later it came to mean 'actor', and later still, 'one who pretends to be what he isn't', 'a hypocrite'.

Now you should be able to translate the following sentences from actual Greek writers:

#### From Greek Literature

- 1. ἡ γλῶσσα πολλῶν ἐστὶν αἴτια κακῶν.
- 2. ὁ βίος βραχύς, ἡ τέχνη μακρά.—Hippocrates.
- 3. λυτὴς ἰατρός ἐστὶν ὁ χρηστός φίλος.—Menander.
- 4. πολλ' ἔχει σιγή καλά.

*Sentence 1.* *ν* is added to *ἐστι* for euphony, i.e. to sound better. The Greeks dislike a short open *-ι* at the end of a word when followed by another word beginning with a vowel. The same is true, you will find later, of *-ε* in the verb 3rd person singular.

*Sentence 2.* *βραχύς*, a 3rd declension adjective. See 'brachycephalic'. The Latin '*Ars longa, vita brevis*' is well-known.

*Sentence 3.* *χρηστός*, good, useful. What is 'chrestomathy'? When the Romans first heard the name of Christ they did not understand its meaning (the Anointed One); they thought the name must be Chrestus, i.e. the Useful, a name that might well be given to slaves.

*Sentence 4.* Poetry and late Gk. frequently omit the article with abstract nouns. *πολλ'* for *πολλά*. When a vowel at the end of one word is followed by a vowel at the beginning of the next, in certain cases it is dropped, and an apostrophe is substituted. The vowel is then said to be 'elided'. Elision of *α* and *ε* is frequent, especially in poetry.



5. ὁ θεὸς ἀγαπῇ ἐστίν, καὶ ὁ μένων (he that remains) ἐν τῇ ἀγαπῇ μένει ἐν τῷ θεῷ, καὶ ὁ θεὸς ἐν αὐτῷ (him).  
 6. θησαυρὸς ἐστὶ τῶν κακῶν κακὴ γυνή.  
 7. εὐδαιμονία ἐστὶ ἐνεργεία τῆς ψυχῆς κατ' ἀρετὴν ἐν τῷ τελειῷ βίῳ.—Aristotle's Ethics.  
 8. ἴσον ἐστὶν ὄργη καὶ θαλάσσια καὶ γυνή.

### Proper Names

Many English proper names are derived from Greek words of the 1st and 2nd declensions, e.g. :—

<i>Name.</i>	<i>From.</i>	<i>Meaning.</i>
Margaret	μαργαρίτης	a pearl
Eunice	εὖ (well) νίκη (victory)	
Dorothy	δωρον (gift) θεοῦ (of God)	
Phæbe	Φοῖβη (bright)	the moon
Christopher	Χριστός (Christ) φέρω (I carry)	

Can you discover the meanings of :—

Agatha, Zoe, Daphne, Cora, Irene, Iris, Penelope, Philip, and Timothy—by looking in an English dictionary?

*Sentence 5.* ἀγαπῇ. See the word 'Agape' in the dictionary, which is used of a 'love-feast' of the Early Christians, at which contributions for the poor were collected, and also of 'Love', as in I Corinthians xiii.

*Sentence 6.* For the word γυνή see 'gynæcology', 'misogyny'.

*Sentence 7.* εὐδαιμονία, the state of having a good spirit (demon) in you, and so 'happiness', κατ' ἀρετὴν, 'according to right functioning'. There is no exact equal of ἀρετὴ in English. 'Fitness for purpose' comes nearest to its meaning. The ἀρετὴ of a soldier is 'bravery'. The ἀρετὴ of a knife is 'sharpness'. τελείος, complete.

*Sentence 8.* The neuter ending of adjective may surprise you, but the adjective is here being used almost as a noun, i.e. an equal thing'. ὄργη = in anger.

## The Story of the Archbishop

Fill in the missing English words, as in the Exercise in Chapter V.

## ‘Ο ἈΡΧΙΕΠΙΣΚΟΠΟΣ

*To illustrate first declension nouns.*

(Some of the Greek words below would be in other cases if the whole was in Greek.)

- It was the fault του ἀρχιεπισκοπου. If he hadn't started running a c....., οἱ παιδες would never have developed a μανια for γεωμετρια.<sup>1</sup> ἡ Δαφνη was listening to a διατριβη ἣν ὁ Φιλίππος ὁ ποιητης was delivering at a late ὥρα περι ιστοριας, in the course of which he said that ὁ ἀρχιεπισκοπος ἐστιν ὁμοιοτερος (comp.) μηχανη ἢ (than) ἀνθρωπω ἐκκλησιαστικῳ.

Of course Γεωργος ὁ τυραννος, ὅς ἦν νυν (now) μαλλον (more) δεσποτης than ever, and becoming something of a k.....m.....c, added his remarks περι της τραγωδιας.<sup>2</sup> He said that ὁ ἀρχιεπι-

1. γεωμετρια. Lit.: 'earth measuring' (γη = earth, μετρεῖν = to measure). At the entrance to Plato's Academy was written up, μηδεις ἀγεωμητητος εἰσὶτω, 'let none who cannot do geometry enter'.

2. τραγωδια, κωμωδια. The derivation of both these words is uncertain. τραγος means 'a goat'. If τραγωδια originally meant 'goat-song', it may be because at early tragedies a goat was the prize, or because the actors dressed in goat skins.

κωμος means 'revel'.

κωμη „ 'village'.

Aristotle prefers the 'village-song' theory.

σκοπος had c.....c trouble through bringing n.....l expressions into his sermons in the c.....l. There had been an awful σκηνη one Sunday, when, forgetting his usual p... of manner, he had produced a λυρα and discoursed on it in a very t.....<sup>3</sup> way; and even then, he made no ἀπολογία for his lapse. He then quarrelled with the ποιητης, ὅς ἦν somewhat of an a....., and had written quite a ἀγαθην ᾠδην περι διαιτης which really wasn't in his s..... at all. This κωμωδία ἦν too much for Δαφνη, ἡ being e.....l, και ο.....x had an ἰδεια και married a c.....c φιλοσοφίας and finally took to h..... and t.....y.<sup>4</sup>

ἀθλητης	athlete.	ἐπισκοπος	one who watches
διαιτα	way of life.		(σκοπος) over
δεσποτης	a despot.		(ἐπι), so over-
δοξα	opinion.		seer (Eng. de-
καθεδρα	seat.	διατριβη	a wearing away
καρδια	heart.		(of time).
κλεπτης	a thief.	ἐκκλησια	assembly (of
κλινη	bed.		citizens at
κλινικος	{ to do with beds.		Athens). The
κριτης	{ decider, judge.		Christians
κριτικος	{ able to discern.		took over the
ἡμερα	day.		word for
ἐφημερος	{ living but a day.		'church'.

3. τεχνη. 'Craftsmanship', the skill or 'art' of making anything from a pot to a poem. Art with a capital 'A' has no equivalent in Greek.

4. τηλεφωνια. A modern Greek word, derived from the ancient τηλε = far off. φωνη = voice. So 'a voice from afar'.

ιστορία	learning by enquiry (' history ' to the Gks. means ' finding out ' things).	περι	preposition 'about' (takes gen).
μανία	madness.	πομπή	mission, escort, pomp.
ναυτής	{ a sailor. to do with a	σοφία	wisdom.
ναυτικός		σφαίρα	a ball, globe.
μαλλον	sailor.	τεχνη	craftsmanship, skill, art.
	rather, here =	τηλε	adv. far off.
	' more of a '.	υγεια	health.
ορθος	straight, correct.	φωνη	voice.
		ωδη	ode.

## CHAPTER VIII

### THE VERB—PRESENT AND FUTURE

JUST as nouns and adjectives in Greek alter their endings to express cases (although in English we do not now do this to any great extent, but put 'of', 'by', 'to', etc., in front of a word), so the Greeks alter the ends of the words that express actions (called *verbs*) when they denote *who* does anything, or *when* anyone does it. Sometimes we do this in English—e.g. we say "I dance", "you dance", "they dance", but we do not say "he dance". Nevertheless, there is not much difference in the endings in English, and 'dance' would remain exactly the same whether 'I', 'you', 'we', or 'they' preceded it. This is not so in Greek. Each person, 1st, 2nd, or 3rd, singular and plural, in the present and future, at any rate, has an entirely distinct ending. These endings speak so much for themselves that it is not necessary to have a pronoun in front of them, as in English. In English, the meaning of the word 'dance' would probably be incomplete until 'I' or 'you' had been put in front. In Greek, χορεύω means 'I dance' because of the termination -ω. It would be possible to say ἐγώ χορεύω, but it is not necessary to use the pronouns, and, in fact, they are not used unless a special emphasis is intended, as if we were to say, "It is I who am dancing." Look carefully at the endings of the following six words, which make up what is

called the *présent* tense of the verb in -ω. Learn it thoroughly.

Termination of—

*Sing.*

1st person	-ω	χορεύω	I dance.
2nd person	-εις	χορεύεις	you dance (referring to a single person; we used to say "thou dancest".)
3rd person	-ει	χορεύει	he (or she) dances.

*Plur.*

1st person	-ομεν	χορευομεν	we dance.
2nd person	-ετε	χορευετε	you dance (two more people).
3rd person	-ουσι(ν)	χορευουσι(ν)	they dance.

*N.B.*—ν is added for euphony (εὖ, well; φωνή, voice; pleasant sound) if the following word begins with a vowel—e.g. χορευουσιν ἄβρως, they dance delicately.

The present tense in Greek describes action going on at the time of the speaker, and in English is equivalent to 'I dance', 'I do dance', or 'I am dancing'.

You should now be able to read an actual Greek poem, or at any rate the first five lines of it. It is an ancient drinking song, and we do not know who wrote it. Look for the verb in the first two lines.

● Ἡ γῆ μελαινα<sup>1</sup> πίνει,<sup>2</sup>  
πίνει δὲ<sup>3</sup> δένδρε<sup>4</sup> αὐτῇν.<sup>5</sup>

1. μελαινα, 'black'. It is the nominative feminine singular of an irregular adj., μέλος, μελαινα, μελαν. Why are the Melanesian Islands in the S. Pacific so called?

2. πινω means 'I drink'. So what does 'πίνει' mean?

3. δὲ means 'and' or 'but', whichever is appropriate. It must be second word in the sentence. If a vowel follows

ΠΙΝΕΙ θαλασσα κρουνους, <sup>6</sup>  
 ὁ δ' ἥλιος θαλασσαν,  
 τον δ' ἥλιον σεληνη.<sup>7</sup>  
 Τι <sup>8</sup> μοι μαχεσθ, <sup>9</sup> ἔταιροι,  
 καὺτω <sup>10</sup> θελοντι πινειν ; <sup>11</sup>

If you would like to learn this poem by heart, you will find that the metre will help you. It is interesting to compare this song with Shelley's poem, "The fountains mingle with the river," and to notice his characteristically less bibulous ending.

it, as in lines 4 and 5, it loses its final vowel, and an apostrophe is put instead. This is called 'elision'. See lines 2 and 6

4. Loses an α by elision. In Attic Gk. the plural of δενδρον would be δενδρα. δενδρεα is an Ionic and older form.

5. αὐτος can be used in two ways. It can mean -self in all cases, 'myself', 'himself', etc., in accordance with the pronoun expressed or implied with which it is used (see line 6), or in the accusative, genitive, and dative, it can mean 'him, her, it, them, etc.'. Our word 'it' in English suggests a neuter gender, but in Gk. 'it' must be in the gender of the noun to which it refers; here 'earth', feminine.

6. κρουνος, 'spring'.

7. What drinks (i.e. takes the light from) the sun?

8. "Why with me do you fight, comrades, when I too wish to drink?" (Lit. with me myself also wishing to drink).

9. This is the 2nd person pl. of the Middle verb (see c. 14) μαχουμαι in the present, 'you fight'.

10. καὺτω is what is called crasis (κρασις, 'mixing'). The vowel of και is mixed with the first syllable of αὐτω. When this happens, the smooth breathing is retained, although the word now starts with a kappa.

11. Notice the ending -ειν, which is the form of the present infinitive.

NEUTER PLURAL SUBJECT AND SINGULAR  
VERB

One thing should have puzzled you if you translated the drinking song properly. δένδρεα is plural, 'trees', but πίνει is singular. Why not πίνουνσι? This is due to a very curious rule in Greek. If the subject is neuter plural, the verb is singular. This seems a very puzzling habit, hard to explain, easy to forget. The explanation may be something like this. Neuter plurals usually stand for things, and things in the plural are likely to be thought of as quantity or mass, like the Gadarene swine, and not as individuals. If the neuter plural subject does refer to people, the verb sometimes is plural.

κακου γὰρ ἄνδρος δῶρ' ὀνησὶν οὐκ ἔχει.

For the gifts (δῶρα) of a bad man do not bring  
(singular) blessing.

## FUTURE TENSE

You have now had the whole of the *present* tense. If you can recognise the six personal endings of this tense, you should have no difficulty in recognising any of the *future* tense, as the terminations are the same, with merely the insertion of the letter σ between the stem (e.g. χορεύ-) and the termination (-ω -εις -ει, etc.). Thus χορεύσεις; means 'Will you dance?' (; is the Greek form of a question mark) and χορεύσομεν = 'We will dance'.



If the stem of the verb ends in a short vowel, as in ποι $\epsilon$ -ω, 'I do' or 'make', τιμ $\alpha$ -ω, 'I honour', λυ-ω, 'I loose', it is replaced by the corresponding longer vowel in the future,  $\eta$  being considered a longer form of both  $\alpha$  and  $\epsilon$ , e.g. ποι $\eta$ -σω τιμ $\eta$ -σω, λυ-σω.

If the stem ends in a consonant, the effect of adding  $\sigma$  will necessarily change the consonant :—

$\pi, \pi\tau, \beta, \phi + \sigma$	=	$\psi$ , e.g. κλεπ $\tau$ ω, fut. κλεψ $\omega$ , 'steal'.
$\kappa, \gamma, \chi, + \sigma$	=	$\xi$ , e.g. πραγ $\tau$ ω, fut. πραγ $\omega$ , 'do' (stem πραγ-).
$\theta$ or $\zeta + \sigma$	=	$\sigma$ , e.g. πειθ $\omega$ , fut. πεισ $\omega$ , 'persuade'.

Here is the Septuagint Version of the 20th chapter of Exodus, containing the Ten Commandments. You are probably familiar with the English already. So much the better. It will enable you to see the parts of some of the tenses you have already learned in action. You will also get a foretaste of some you have not yet learned. In particular, notice the 2nd person of the future indicative in verbs with vowel stems and consonantal stems.

*Note.*—The Septuagint is the name given to a translation from Hebrew into Greek of the Old Testament and the Apocrypha. The translation of the first five books at least was made, according to tradition, for Ptolemy Philadelphus in the third century B.C. by seventy Jews on the island of Pharos. Hence came the name, Septuaginta, being Latin for 70; it is often referred to as LXX. There are other traditions, one being that the work was completed in seventy days, another that each translator was kept in solitary confinement while the work was in progress, but that upon emerging the translators all produced versions that were

word for word identical! One or two very unimportant changes have been made here for the sake of clarity.

● Exodus XX. 2.

2. Ἐγώ εἰμι Κύριος<sup>1</sup> ὁ Θεός σου, ὅστις<sup>2</sup> ἐξηγαγον (led) σε<sup>4</sup> ἐκ γῆς Αἰγύπτου, ἐξ οἴκου δουλείας.

3. Οὐκ ἔσονται<sup>3</sup> σοι<sup>4</sup> θεοὶ ἕτεροὶ πλην ἔμου<sup>5</sup>.

4. Οὐ ποιήσεις σεαυτῷ<sup>6</sup> εἰδωλόν, οὐδὲ<sup>7</sup> παντός<sup>8</sup> ὁμοιωμα,<sup>9</sup> ὅσα<sup>10</sup> ἐν τῷ οὐρανῷ<sup>11</sup> ἄνω,<sup>12</sup> καὶ ὅσα ἐν τῇ γῇ κατω, καὶ ὅσα ἐν τοῖς ὕδασιν (waters) ὑποκατω τῆς γῆς.

5. Οὐ προσκυνήσεις<sup>13</sup> αὐτοῖς, οὐδὲ λατρεύσεις<sup>14</sup> αὐτοῖς· ἐγώ γάρ εἰμι Κύριος ὁ Θεός σου, Θεός

1. Κύριος. Catholics will recognise the vocative of this word in the Kyrie Eleison. The 'Κυριακή οἰκία', 'the Lord's House', survives more obviously in the Scot. 'kirk' than in the Eng. 'church'. K. before modern Gk. names is an abbreviation for Κύριος, equivalent to 'Mr.'. 2. ὅστις, an emphatic form of ὅς, see lesson 5. 3. ἔσονται, 3rd person plural of the future of εἰμι. 4. σοι, dative of σὺ, which goes N. σὺ, Acc. σε, Gen. σου, D. σοι. This dative indicates possession—e.g. οἰκία ἐστὶ σοι, lit. 'a house is to you', which is another way of saying, 'You have a house'. 5. ἔμου, gen. of ἐγώ, which goes thus, N. ἐγώ, A. (ἐ)με, G. (ἐ)μου, D. (ἐ)μοι. πλην (6) is always followed by gen. 6. σε + αὐτόν became one word, with the gen. σεαυτοῦ, dat. σεαυτῷ. 7. οὐ + δε = οὐδε. 8. παντός here means 'of anything'. Lit. 'of everything'. The former meaning occurs several times in this passage, but it is late Gk., and would not be allowed in Classical Gk., which in a case like this regularly uses a double negative, and says 'of nothing', οὐδένος. 9. ὁμοιωμα, the noun from ὁμοιος (c. 5). 10. ὅσα, n. pl. 'as many things as'. Supply ἐστί (are). Why not εἴσι? 11. What planet was named the old god who symbolised 'Heaven', οὐρανός? 12. ἄνω, κατω, adverbs from the prepositions ἀνά, κατά (up, down), meaning 'above, below'. The form ὑποκατω, 'underneath', is rare. 13. προσκυνεω, 'bow down', 'make obeisance'. 14. λατρεύω, 'worship'. Idolatry has become corrupted through the French. It should have been Idololatry = εἰδωλόν + λατρεύω.

ζηλωτης, <sup>15</sup> ἀποδιδους (referring) ἁμαρτίας <sup>16</sup>  
πατερων <sup>17</sup> ἐπὶ τέκνα, <sup>18</sup> ἕως (until) τρίτης καὶ  
τετάρτης γενεας <sup>20</sup> τοῖς μισοῦσι <sup>21</sup> (for those hating)  
με.

6. Καὶ ποιῶν ἔλεος <sup>22</sup> εἰς χιλιάδας <sup>23</sup> τοῖς ἀγαπῶσι <sup>24</sup>  
με καὶ τοῖς φυλασσουσι <sup>25</sup> τὰ προσταγμάτα <sup>26</sup> μου.

7. Οὐ ληψεί <sup>32</sup> (2nd pers. sing. fut. middle  
λαμβάνω—take: see c. 14) τὸ ὄνομα Κυρίου τοῦ Θεοῦ  
σου ἐπὶ ματαιῶ <sup>27</sup> οὐ γὰρ καθαρίζει <sup>28</sup> Κύριος ὁ Θεός  
σου τὸν λαμβανόντα <sup>21</sup> τὸ ὄνομα αὐτοῦ ἐπὶ ματαιῶ.

15. ζηλωτης, 'jealous', is derived from ζηλος, 'rivalry',  
'zealous'. 16. ἁμαρτία, 'a miss', 'error', 'sin'. 17.  
πατερων, gen. pl. of πατήρ. See first word of your  
Pronunciation Exercise. 18. τέκνον, 'child'. Caesar did  
not say, "Et tu, Brute" when he was murdered. He spoke  
in Gk., as many cultured Romans often did, and said to  
Brutus, "καὶ σὺ, τέκνον" ("You too, son!"). 20. For  
τρίτος, τέταρτος, see Numerals. γενεα, 'generation'; cf  
genealogy, a study of the family. 21. The article and the  
participle, ὁ μισῶν, means 'The man hating', i.e. 'He who  
hates', or, in the plural, 'Those who hate'. This con-  
struction is very common in Gk. It occurs twice in the  
next verse. For the meaning cf. miso-gynist, μισω-γυνή,  
'woman-hater'. 22. This is the noun (mercy), which is to  
be seen in the verb Eleison of the Kyrie Eleison. It is close  
to the Gk. word ἐλεημοσύνη, which became shortened in  
Eng. to 'alms' (a singular word). 23. χιλιάδες, 'thou-  
sands'. 24. Ἀγαπῶσι. You have seen the noun before  
(c. 7). The verb has an α in the stem, and in the dat. pl.  
of the participle might have been ἀγαπα-ουσι, like μισοῦσι  
and φυλασσουσι, but the vowels run together to form -ω.  
25. φυλασσουσι, 'guard'. The imperative middle 'guard  
yourself!' was used in the second sentence of c. 4. 26.  
προσταγμάτα, 'commands'. 27. ματαιός, 'vain', 'useless'.  
ἐπὶ ματαιῶ, 'for a vain (purpose)'. 28. καθαρίζει, 'will  
make καθαρός' (c. 5), 'unstained with guilt'. This verb  
is future, although it has no 'σ'. Though other verbs  
whose stem ends in ζ have σ in the future, all verbs ending  
in -ιζω have the following endings in the future: -ίω, -ίεις,  
-ίει, -ιούμεν, -ίετε, -ιούσι.

8. Μνησθητι (remember) την ἡμεραν των σαββατων, <sup>29</sup> ἁγιαζειν <sup>30</sup> αὐτην.

9. Ἐξ <sup>31</sup> ἡμερας ἐργασει <sup>32</sup> (middle) και ποιησεις παντα τα ἔργα σου

10. Τη δε ἡμερα τη ἑβδομη <sup>33</sup>, σαββατα Κυριω τω Θεω σου· οὐ ποιησεις ἐν αὐτῇ παν <sup>8</sup> ἔργον, συ και ὁ υἱος σου, και ἡ θυγατηρ <sup>34</sup> σου, ὁ παις <sup>35</sup> σου, και ἡ παιδισκη σου, ὁ βους <sup>36</sup> σου και το ὑποζυγιον <sup>37</sup> σου, και παν κτηνος <sup>38</sup> σου, και ὁ προσηλυτης <sup>39</sup> ὁ παροικων <sup>21</sup> ἐν σοι

11. Ἐν γαρ ἐξ <sup>31</sup> ἡμεραις ἐποίησε (made) Κυριος τον οὐρανον και την γην και την θαλασσαν και παντα τα ἐν αὐτοῖς, και κατεπαυσε (paused, rested \*) τη ἡμερα τη ἑβδομη· δια τουτο <sup>40</sup> εὐλόγησε <sup>41</sup> Κυριος την ἡμεραν την ἑβδομην και ἡγίασεν (made holy) αὐτην.

29. Σαββατα. The word is usually plural in Gk. In Hebrew it means 'rest'. 30. ἅγιος, 'holy'. Look up Hagiology. ἁγιαζω, 'to make holy'; notice the Infinitive ending in -ειν. 31. ἐξ. See Numerals. Extent of time *over* which something happens is shown by the accusative case in Gk. 32. ἐργασει. Do one's ἐργα. Be careful of this 2nd pers. fut. mid.—it looks like 3rd sing. fut. active (see c. 14). 33. See Numerals—how often does the French journal 'Hebdomadaire' appear? 34. θυγατηρ. Ger. tochter, Scot. dochter, Eng. daughter. 35. παις, means a servant in the house, as well as a 'boy'. We sometimes refer to natives as 'boys'. The next noun is its feminine counterpart. 36. βους. The digamma reappears in the Lat. bos, bovis. Cf. Eng. 'bovine'. 37. ὑποζυγιον ὑπο, 'under', and ζυγον, 'yoke', = a beast of burden. 38. κτηνος, neuter, 'possession', nearly always of cattle. 39. προσηλυτης, lit. one who comes to you. Look up 'proselyte'. He has his house alongside in your land. 40. δια τουτο, lit. 'on account of this', i.e. therefore. 41. εὐλόγησε, eulogy is a 'speaking well of someone'—'blessed'.

\* This Intransitive meaning to an Active form is late Gk.; in Classical Gk. it would more likely be Middle (see c. 14).

12. Τιμα<sup>42</sup> (imperative) τον πατερα σου και την μητερα σου ινα (in order that) ευ σοι γενηται (subjunctive, see c. 28: it may become, or be) και ινα μακροχροnios<sup>43</sup> γενη (2nd pers. γενηται) επι της γης της αγαθης ην Κυριος ο Θεος σου διδωσι (gives) σοι.

13. Ου μοιχευσεις.<sup>44</sup>

14. Ου κλεψεις.

15. Ου φονευσεις.<sup>45</sup>

16. Ου ψευδομαρτυρησεις<sup>46</sup> κατα<sup>47</sup> του<sup>48</sup> πλησιον σου μαρτυριαν<sup>46</sup> ψευδη (acc. fem.).

17. Ουκ επιθυμησεις<sup>49</sup> την γυναικα του πλησιον σου, ουκ επιθυμησεις την οικιαν του πλησιον σου, ουτε τον αγρον<sup>50</sup> αυτου, ουτε τον παιδα αυτου, ουτε την παιδισκην αυτου, ουτε τον βουν αυτου, ουτε το υποζυγιον αυτου, ουτε παν κτηνος αυτου, ουτε οσα τω πλησιον σου εστιν.

### Exercise

Translate into English:—

1. οι βαρβαροι λατρευουσι τω ειδωλω. 2. ο Αγαμεμνων ου θελει φονευειν το τεκνον. 3. τα

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<sup>42</sup>. The imperative is used when one gives a command—'honour'. <sup>43</sup>. You have had both μακρος and χρονος before. This adjective is a combination of both. <sup>44</sup>. μοιχευσεις, 'commit adultery'. <sup>45</sup>. φονευσεις, 'shed blood'—i.e. 'do murder'. <sup>46</sup>. ψευδομαρτυρησεις. See Eng. words beginning pseudo-. You have had μαρτυς (c. 3). What does this mean? (For ψευδη, see c. 12.) <sup>47</sup>. κατα, 'against'. The prepositions have many meanings, and need very careful learning (see c. 22). <sup>48</sup>. ο πλησιον, lit. 'the one near'—i.e. neighbour. πλησιον is an adverb, and therefore does not change its ending. <sup>49</sup>. επιθυμησεις. Θυμος, 'heart', 'soul'—επι, 'on', 'to set one's heart on', 'covet'. <sup>50</sup> αγρος, Lat. ager—cf. 'agriculture—tilling of the field'.

ὑποζυγια πίνει τον κρουνον. 4. τι οὐ χορευετε, ὦ ἔταιροι; 5. φυλασσομεν τα δενδρα ἐν τοις ἀγροισ. 6. οὐ κλεψεις το βιβλιον μου. 7. οὐ προσκυνησομεν τῷ ἡλιῳ, ὦ βαρβαροι. 8. ἄβρως χορευσουσιν αἱ γυναικες περι το δενδρον. 9. ὁ πατήρ οὐ τιμησει τα τεκνα, τα δε τεκνα μισησει τον πατερα. 10. οὐ πραξω το ἔργον τη ἑβδομη ἡμερᾳ. 11. τις πεισει τον ποιητην κλεπτειν το του ἑταιρου ἀγαθον ὄνομα; 12. παντες (all) ποιησετε το του στρατηγου ἔργον. 13. ὁ στρατηγος πίνει τον των στρατιωτων οἶνον. 14. φονευουσιν οἱ ἄνθρωποι τα ὑποζυγια. 15. πεισομεν την παιδισκην ποιειν το ἔργον. 16. ἀγαθα ἐστι τα του Κυριου ἔργα. 17. τη ἑβδομη ἡμερᾳ, ὦ βαρβαροι, κλεπει ὁ Κυριος την σεληνην. 18. αὐτος λυσω το ὑποζυγιον. 19. θελομεν χορευειν παντες ἐν κυκλῳ. 20. τυπτει τα τεκνα την κορην.

## KEY

1. The barbarians serve the idol. 2. Agamemnon does not wish to slay the child. 3. The beasts of burden are drinking the stream. 4. Why do you not dance, comrades? 5. We guard the trees in the fields. 6. You shall not steal my book. 7. We shall not bow down to the sun, barbarians. 8. The women will dance delicately round the tree. 9. The father will not honour the children, and the children will hate the father. 10. I shall not do the task on the seventh day. 11. Who will persuade the poet to steal the good name of the (i.e. his) comrade? 12. You will all do the general's task. 13. The general is drinking the soldiers' wine. 14. The men are slaying the beasts. 15. We shall persuade the maid to do the task. 16. Good are the works of the Lord. 17. On the seventh day, barbarians, the Lord will steal the moon. 18. I myself shall loose the beast. 19. We all wish to dance in a ring. 20. The children are striking the girl.

## CHAPTER IX

### THIRD DECLENSION. CONSONANT STEM

THE 3rd declension is a portmanteau one, and includes all nouns not belonging to the 1st and 2nd. It is consequently a large one, and far commoner in Greek than either of the first two. One standard Greek Grammar (Abbott and Mansfield) gives no fewer than forty-five different forms, another (Rutherford) sixty, and if you wanted to write Greek correctly or get full marks on a senseless grammar paper, you would have to know all these, including the declension of the Greek words for 'mustard', 'fore-arm', and 'liver'! But if you want to *read* Greek, all that matters is that you recognise a 3rd declension word when you see it in all the cases, and be able to find the word in a dictionary if you do not know its meaning. The first of these two things is comparatively simple, since as far as the termination of the cases goes, the many apparent forms can be reduced to *two main types* :—

1. So-called Consonantal stems (this chapter will deal only with these).
2. Vowel or Diphthong stems.

But because the 3rd declension has so many variations for the termination of the nominative singular, and dictionaries list words by the nominative singular and not by the stem, therefore a

nodding acquaintance at least must be made with the commonest of the forms, in the nominative, if you want to acquire any facility in reading Greek.

### I. THE CONSONANTAL STEMS

These can be reduced to five masculine and feminine types and one neuter, though each type in all cases, except the nominative singular, ends in the same letter (or letters), thus :—

<i>Masc. or Fem. Nouns.</i>	<i>Neuter.</i>	<i>Masc. or Fem.</i>	<i>Neuter.</i>
<i>Sing.</i>		<i>Plur.</i>	
Nom. many forms	-μα	Nom. stem. + ες	-ματα
Acc. stem + α	-μα	Acc. " + ας	-ματα
Gen. " + ος	-ματος	Gen. " + ων	-ματων
Dat. " + ι	-ματι	Dat. " + σι(ν)	-μασι(ν)

**How to Find the Stem.**—The stem is that part of the word to which the case-endings are added. It cannot always be found from the nominative singular, but it can be found by dropping the -ος of the genitive. E.g. ἔλπις, 'hope'—genitive ἐλπίδος. ∴ stem ἐλπίδ-; ἄρμα, 'thing'—genitive ἀρματος. ∴ ἀρματ-.

#### How to Find the Nominative

*Singular Nominative.* The numerous forms are best learnt by practice, but it is sometimes formed by adding 'ς' to the stem after dropping the consonant—e.g. ἐλπίς—and sometimes by adding 'ς' and making the necessary euphonic changes—



e.g. *stem* γυψ-: *nom.* γυψ (for γυψς), 'vulture'.

„ φλεβ-: „ φλεψ (for φλεβς), 'vein'  
(phlebitis).

„ νυκτ-: „ νυξ (for νυκτς), 'night'.

Masculine and feminine stems in ν, ρ and σ lengthen the final vowel of the stem if it is short, but keep it if it is long.

e.g. *stem* δαιμον-: *nom.* δαιμων—'divinity' (demon),  
*gen.* δαιμονος.

*stem* λιμεν-: *nom.* λιμην—'harbour', *gen.* λιμενος.

but *stem* λειμων-: *nom.* λειμων—'meadow', *gen.* λειμωνος.

*stem* θηρ-: *nom.* θηρ—'beast', *gen.* θηρος.

*Dative Plural.* N.B.—When -σι is added to the stem, euphonic change must frequently be made thus:—

ἐλπις: ἐλπισι(ν) instead of ἐλπιδ-σι(ν).

γυψ: γυψι(ν).

νυξ: νυξι(ν).

We can now take examples of the five commonest *Consonantal (M. & F.) types*.

#### I. *Stem in -ντ.*

λεων, 'lion' (leonine).

	<i>Sing.</i>	<i>Plur.</i>
N.	λεων	λεοντες
A.	λεοντα	λεοντας
G.	λεοντος	λεοντων
D.	λεοντι	λεουσι (note this carefully— euphonic change for λεοντ-σι).

Similarly,

Nom.	Stem.	Gen. sing.	Dat. plur.	Eng.	Eng. Deriv.
γερων δρακων ελεφας γιγας	γεροντ- δρακοντ- ελεφαντ- γιγαντ-	γεροντος δρακοντος ελεφαντος γιγαντος	γερονσι δρακονσι ελεφασι γιγασι	old man snake elephant giant	gerontocratic dragon elephantine gigantic

*N.B.*—In the following examples practise declining aloud the words, and try to discover for yourself the English derivative. In each of the five types, nouns that you have already met are placed first. Incidentally in Chapter III, out of fifty-one words thirty-eight are 3rd declension—which all goes to show how common this declension is!

## 2. Stems in Gutturals (-γ, -κ, -χ).

Nom.	Stem.	Gen. sing.	Dat. plur.	Eng.	Deriv.
φλοξ	φλογ-	φλογος	φλοξι	flame	phlox
φαλαγξ	φαλαγγ-	φαλαγγος	φαλαγξι	phalanx	—
λαρυγξ	λαρυγγ-	λαρυγγος	λαρυγξι	larynx	—
συριγξ	συριγγ-	συριγγος	συριγξι	pipe	syringe
πτερυξ	πτερυγ-	πτερυγος	πτερυξι	wing	pterodactyl
αιξ	αιγ-	αιγος	αιξι	goat	—
κλιμαξ	κλιμακ-	κλιμακος	κλιμαξι	ladder	climax
ανθραξ	ανθρακ-	ανθρακος	ανθραξι	ashes	anthracite
σαρξ	σαρκ-	σαρκος	—	flesh	sarcophagus
φυλαξ	φυλακ-	φυλακος	φυλαξι	guard	prophylactic
ονυξ	ονυχ-	ονυχος	ονυξι	nail	onyx

3. Stems in Dentals (-δ, -τ, -θ). *N.B.*—A few nouns ending in -ις make the accusative singular in -ιν.

Nom.	Stem.	Acc. sing.	Gen. sing.	Dat. plur.	Eng.	Deriv.
ερις	εριδ-	εριν	εριδος	—	strife	—
χαρις	χαριτ-	χαριν	χαριτος	χαρισι	grace or favour	—
ορνις	ορνιθ-	ορνιν	ορνιθος	ορνισι	bird	ornithology

## BUT

Nom.	Stem.	Acc. sing.	Gen. sing.	Dat. plur.	Eng.	Deriv.
ἄσπις ἀσπίς παις	ἄσπιδ- ἀσπιδ- παιδ-	ἄσπιδα ἀσπίδα παιδα	ἄσπιδος ἀσπίδος παιδος	ἄσπιδι ἀσπίσι παισι	hope shield child or boy	— aspidistra pedagogue Helladic
ἑλκας λαμπάς ἔρως γέλως πούς	ἑλκασ- λαμπαδ- ἔρωτ- γελωτ- ποδ-	ἑλκασα λαμπαδα ἔρωτα γελωτα ποδα	ἑλκασος λαμπαδος ἔρωτος γελωτος ποδος	— λαμπασι ἔρωσι — ποσι	Greece torch love laughter foot	— lamp erotic — octopus, chiropodist

4. *Stems ending in ρ.* Most lengthen the final vowel to form the nom. A few are irregular in the cases underlined, though the longer forms (πατέρος, ἀνέρος \* etc.) are sometimes found in poetry.

Nom.	Acc.	Gen.	Dat. sing.	Dat. plur.	Eng.	Deriv.
ἀήρ	ἄερα	ἀέρος	ἀέρι	—	air	{ aerial aeroplane
αἴθερ	αἶθερα	αἰθέρος	αἰθερί	—	upper air	
χείρ	χεῖρα (poet.)	χείρος	χείρι	χείρσι	hand	chiro-podist
πατήρ	χεῖρα πατέρα	χείρος πατρός *	χείρι πατρί	πατράσι	father	patriarch
μητήρ	μητέρα	μητρος	μητρί	μητράσι	mother	metro-polis
θυγάτηρ	θυγατέρα	θυγατρος	θυγατρί	θυγατράσι	daughter	—
γαστήρ	γαστέρα	γαστρος	γαστρί	—	stomach	gastritis
διὰ ἀνήρ omits α throughout, and inserts δ, thus:—						
—	ἀνδρα	ἀνδρος *	ἀνδρί	ἀνδράσι	man	philander
ἀστήρ	ἀστειρα	ἀστέρος	ἀστέρι	ἀστέρασι	star	aster
ἡρ, ἑαρ (n.)	ἡρ	ἡρος	ἡρι	—	spring	—
θηρ	θηρα	θηρος	θηρί	θηρσι	beast	—
κρατήρ	κρατήρα	κρατήρος	κρατήρι	κρατήρασι	bowl	crater
πυρ (n.)	πυρ	πυρος	πυρί	—	fire	{ pyrex, pyro-technics
ῥήτωρ	ῥήτορα	ῥήτορος	ῥήτορι	ῥήτορασι	speaker	

Translate :—

1. οἱ μὲν ἄνθρωποι ἔχουσι χεῖρας καὶ ποδας, οἱ δὲ θηρὲς μόνον ποδας.

2. τοῖς μὲν ὄρνισιν εἰσι πτερυγες, τῷ δὲ λέοντι οὐ.

3. αἱ λαμπάδες λαμπουσὶν ἐν ταῖς τῶν Ἑλλήνων χερσίν.

4. οἱ ἄνδρες ἐλευθεροῦσι τὰς γυναῖκας καὶ τοὺς παῖδας ἐκ τῶν τοῦ πυρὸς φλογῶν.

5. τὰ τοῦ γεροντος ὄμματα ἐλαμπε πολλῇ ἐλπίδι.

6. δύο (two) ἄνθρωποι παρεκυψαν (looked out) ἐκ δεσμωτηρίου (prison) ὃ μὲν εἰς πηλὸν ἐβλεψε (looked), ὃ δὲ ἀστέρων.

#### KEY

1. Men have hands and feet, but wild beasts only feet.

2. Birds have wings (lit. to birds there are wings), but the lion has not.

3. The torches shine in the hands of the Greeks.

4. The men free the women and children from the flames of the fire.

5. The old man's eyes were shining with much hope.

6. Two men looked out from a prison; one saw mud, the other stars.

#### Passages from Greek Literature

● 1. οὐ παντὸς ἀνδρὸς εἰς Κορινθὸν ἔσθ' ὁ πλοῦς.

2. Ἑλλήνες αἰεὶ παῖδες, γέρον δὲ Ἑλλήν οὐκ ἔστιν. Plato.

3. δις παῖδες οἱ γέροντες.

4. ἐλεφαντα ἐκ μνίης ποιεῖ.

1. Proverb. 'Non cuivis homini contingit adire Corinthum'—'We can't all go to New York.' ἔστι with gen. often means, 'it is the characteristic, duty, fate, etc., of'—as if that 'belongs to him'.

2. Said by an Egyptian priest to Solon. Keats understood this quality of the Greeks—'for ever panting and for ever young'.

3. Sc. εἰσι. How can you tell which word is the subject?

4. Proverb. Cf. our 'he makes a mountain out of a molehill'.

5. ἀλλ' εἰσι μητρι παιδες ἀγκυραι βίου.—Soph.  
 6. ἀνδρῶν ἐπιφανῶν πασα γῇ ταφος.—Thuc.  
 7. καὶ γὰρ χερὸς χεὶρ καὶ ποδὸς ποὺς ἐνδεής.  
 8. ὦ παιδες Ἑλληνῶν ἴτε,  
 ἐλευθεροῦτε πατρίδ', ἐλευθεροῦτε δὲ  
 παιδᾶς, γυναῖκας, θεῶν τε πατρῶων ἑδρας,  
 θηκᾶς δὲ προγόνων· νῦν ὑπὲρ πάντων ἀγών.  
 Æsch.  
 9. ὦ βαρβαρ' ἐξευροντες Ἑλλήνες κακά.—Eur.

### Epigrams

#### On a Boy of Twelve

10. Δωδεκετὴ τὸν παιδᾶ πατὴρ ἀπέθηκε Φιλίππος  
 ἐνθάδε τὴν πολλὴν ἐλπίδα, Νικοτέλην.  
 Callimachus.

6. From the famous Funeral Oration of Pericles. These words are inscribed over the War Memorial in front of the Palace in Athens. Sc. ἐστὶ, as frequently.

8. The war-cry of the Gk. sailors at the battle of Salamis (from the play celebrating the victory—the 'Persians' of Æschylus). νῦν ὑπὲρ πάντων ἀγών, 'the fight now is for your all'. Metaxas, the Prime Minister of Greece, quoted these words in his proclamation to the Gk. people in Oct., 1940, when Italy invaded Greece, and Greece refused to give in. γυναῖκας, C. 7, c. 13.

9. ἐξευροντες, aor. part. from ἐξευρίσκω—find out, devise. A line from 'The Trojan Women', by Euripides.

10-12. Three 'Epigrams', the first by Callimachus (an epitaph on a boy of twelve), the next two by Plato. They come from a collection of over 6000 short elegiac poems, known as the *Palatine Anthology*, because it was discovered in the Palatine Library at Heidelberg by a young scholar of nineteen in 1606. Over 300 writers are included, ranging from about 700 B.C. to A.D. 900. The collection consists of epitaphs, dedications, love-poems, reflections on life and death and other subjects—thus giving us a glimpse into the Gk. mind through seventeen centuries. The word 'epigram' is misleading. In Gk., ἐπιγράμμα means only a 'thing written—on (something)', and has none of the straining

*Star-gazing*

11. Ἀσπερας εἰσαθρεῖς, Ἀστηρ ἔμος· εἶθε γενοίμην  
οὐρανός, ὥς πολλοῖς ὀμμασὶν εἰς σε βλέπω.  
Plato.

*Aster*

12. Ἀστηρ πρὶν μὲν ἑλαμπες ἐνὶ ζωοῖσιν Ἔφος  
νῦν δὲ θανῶν λαμπεῖς Ἑσπερος ἐν φθιμένοις.  
Plato.

after cleverness, sting-in-the-tail aim of Eng. epigrams. These three little gems are good examples of the directness and simple charm of the Gk. which is so difficult to reproduce in Eng. When you have puzzled them out, you might like to compare the well-known renderings by Shelley of the two from Plato with a more literal translation.

11. " Sweet child, thou star of love and beauty bright,  
Alone thou lookest on the midnight skies;  
Oh, that my spirit were yon heaven of light,  
To gaze upon thee with a thousand eyes."  
—SHELLEY.

This is at least twice as long as the Gk., which contains, for instance, nothing of 'love and beauty bright'. S. misses the play upon the words in Gk., ἀσπερας, ἀστηρ, and his last two lines have less simplicity and restraint. Ἀστηρ is a boy's name, as well as meaning 'a star'. 'Stella' is perhaps the nearest Eng. equivalent. Try to make your own translation. Criticise the following attempt:—

- " Gazing at stars, my Stella? Might I be  
The sky with many eyes to gaze on thee."—F. K. S.  
12. " Thou wert the morning star among the living,  
Ere thy fair light had fled;  
Now having died thou art as Hesperus giving  
New splendour to the dead."—SHELLEY.

S. misses ἑλαμπες, λαμπεῖς, 'fair light', 'new splendour', not in the Gk. Try to improve on—

- " Aster, once our Morning Star,  
What light on men you shed;  
Now having died, an Evening Star  
You shine among the dead."—F. K. S.

## VOCABULARY

πλους, voyage.

Ἕλλην, a Greek (v. c. 10).

ἀει, adv. always.

δ्वις, twice.

μυια, -ας, fly.

ἐκ, prep. with gen., out of  
(written ἐξ before vowel).

ἀγκυρα, -ας, anchor.

ἐπιφανής, adj. appearing  
manifest, conspicuous  
(epiphany), famous.

ἐνδεής, adj. (with gen.) lack-  
ing, in need (of).

ἴτε, go (ye), imper. of εἶμι (ibo).

ἐλευθεροῦτε, free (ye).

πατρις, -ιδος, country.

πατρώος, paternal, ancestral.

ἑδρα, -ας, seat, so (of the gods)  
temples.

θήκη, -ης, chest, tomb.

προγόνος, -ου, ancestor (born  
before).

νυν, adv., now.

ὑπέρ, prep. with gen. 'on  
behalf of'.

ἀγων, contest, c. 10.

δωδεκαετής, twelve years old  
(why the Dodecanese?).

ἐνθαδε, adv., here.

ἀπεθήκε, laid by (v. c. 16).

πολλήν, acc. fem. sing. of  
πολύς, much. Here =  
great.

εἰσαθρεω, I gaze on.

ἐμός, my.

εἴθε-γενοίμην, would I were I  
(εἴθε, a particle expressing  
a wish.)

ὥς, conj. that (expressing  
purpose).

ὄμμα, eye.

βλεπω, I see, look.

πριν, adv. formerly.

μεν, particle pointing the way  
to a following δε, 'On the  
one hand' but better  
omitted in Eng.

ἐλαμπες, you were shining.  
Impf. tense (v. c. 11).

λαμπω, I shine (lamp).

ἐνι, poet. for ἐν.

Ἐφως, adj. of Dawn.

ἀποθνήσκω (see c. 15).

θανων, having  
died. } (both  
φθιμενοις, the } irregular  
dead. } verbs).

## CHAPTER X

### THIRD DECLENSION NOUNS (continued)

5. *Stems in Nasal v.* There is a large number of nouns ending in *v* (mostly *-ην* or *-ων*) which are not declined like *λαών* (see previous chapter), but thus:—

<i>Sing.</i>		<i>Plur.</i>	<i>Sing.</i>		<i>Plur.</i>
N.	λιμην (harbour)	λιμνες	μην (month, deriv. moon)	μηνας	
A.	λιμνα	λιμνας	μηνα	μηνας	
G.	λιμνης	λιμνων	μηνος	μηνων	
D.	λιμνι	λιμναι	μηνι	μησι	
<i>Like λιμην are declined—</i>			<i>Like μην—</i>		
<i>Meaning. Deriv.</i>			<i>Meaning. Deriv.</i>		
ποιμην, shepherd (Philopoemen)			Ἑλλην, a Greek (Hellenic)		
φρην, mind (phrenology)			Σειρην, a Siren (siren)		

<i>Sing.</i>		<i>Plur.</i>	<i>Sing.</i>		<i>Plur.</i>
N.	λειμων (meadow)	λειμωνος	αηδων (nightingale)	αηδονες	
A.	λειμονα	λειμονας	αηδονα	αηδονας	
G.	λειμωνος	λειμωνων	αηδονος	αηδονων	
D.	λειμονι	λειμοισι	αηδοι	αηδοι	
<i>Like λειμων are declined—</i>			<i>Like αηδων—</i>		
<i>Meaning. Deriv.</i>			<i>Meaning. Deriv.</i>		
αγων, { contest (agon) struggle			τεκτων, craftsman (architect)		
χειμων, winter, storm			χθων, earth (chthonian)		
χιτων, tunic (chiton)			ηγεμων, general (hegemony)		
πυλων, gateway (pylon)			δαμων, divinity (demon)		
			εικων, image (iconoclast)		
			χιων, snow		



Can you now translate this lovely fragment of Sappho?

ἥρος ἄγγελος ἡμεροφωνος ἀηδων

ἥρος, 'yearning'. ἡμεροφωνος adj. 'of lovely voice'—the voice of desire.

6. *Neuter nouns with termination in -μα*. There are hundreds of these—we had twelve in the early chapters. How many of them can you remember, and what does the ending -μα usually denote? (See c. 3.) They all have stem -ματ- and decline like (το) χρημα, 'thing' (in plur. often 'money').

	<i>Sing.</i>	<i>Plur.</i>
N.V.A.	χρημα	χρηματα
G.	χρηματος	χρηματων
D.	χρηματι	χρημασι

Note that the final consonant of stem drops out before the termination -σι of the dative plural.

Here are some common examples with English derivatives. Cover up all but the first column, and try to discover their meanings. The first four you have had already.

	<i>Meaning.</i>	<i>Deriv.</i>	<i>Notes.</i>
δραμα	—	—	
κυμα	—	kymograph	
στιγμα	—	—	
δογμα	—	—	
πραγμα	deed, matter, affair	pragmatic	ἀνιστροφή γὰρ πάντα νῦν τὰ πρᾶγματα.—Palladas. "All the world is now upside down."
γραμμα	writing	grammar, telegram	
σχημα	figure	scheme, show	
μαθημα	lesson, learning	mathematics	τὰ μαθηματα, 'mathematics'.

	Meaning.	Deriv.	Notes.
παθήμα	suffering	sympathy	Gk. proverb—παθήματα μαθήματα—experientia docet.
σώμα χρώμα	body colour	chromosome panchromatic	
σημα	sign, tomb	semantics	το σώμα σημα, 'the body is a tomb', because it imprisons the spirit.
όνομα	name	anonymous onomatopoeia	
αίνιγμα χασμα	riddle a yawning hollow	enigma chasm	
ρεύμα στόμα αίμα πνεύμα δερμα σπέρμα τερμα	stream, flow mouth blood breath skin seed boundary	rheum stomata hæmorrhage pneumatic dermatitis sperm term	} and many medical terms.

7. *Neuter nouns with terminations in -ος.* Also a very common type, but must be carefully distinguished from 2nd declension *masculine* nouns ending in -ος. You have had the following six already. What do they mean? τέλος, πάθος, χάος, βάθος, φεγγος, θερος, and ήθος. They all decline like μέρος, 'share' or 'part'.

Sing.

Plur.

N.V.A. μέρος

N.V.A. μερη (contracted  
from μερε-α)G. μερους (contracted  
from  
μερε-ος).G. μερων (contracted  
from  
μερε-ων).D. μερει (contracted  
from  
ε-ι).

D. μερεσι.

Learn this carefully by heart, and notice the dative plural. Similarly are declined :—

	<i>Gen. sing.</i>	<i>N. &amp; A. plur.</i>	<i>Eng.</i>
(το) έτος καρδος κλεος λεχος μενος τειχος σκαυος	έτους καρδους  λεχους μενους τειχους	ετη καρδη κλεα (irreg.) λεχη τειχη σκαυη	year. gain. glory. bed. might, strength. city wall. implement (pl. gear).

And many other words with English derivatives, e.g.:—

	<i>Engl.</i>	<i>Deriv.</i>	
(το) άλγος αυθος εθνος γενος επος μελος εθος	grief, pain flower nation, race family word song custom	neuralgia (anthology polyanthus ethnology genealogy epic melic	τα επη = epic poetry. τα μελη = lyric poetry. 'ethics' is derived from εθος = moral character. Latin: mores.
πληθος ειδος βαρος αχος αικος μισος παιθος ψευθος ορος κρατος καλλος σθενος	crowd, multitude form weight pain cure hate suffering falsehood mountain might, rule beauty strength	plethora kaleidoscope barometer ache panacea misogyny sympathy pseudonym an Oread democracy, } callisthenics	

cures all.

Translate :—

● I. παντων χρηματων ανθρωπος μετρον εστιν.

2. η Σφιγξ ειχε<sup>1</sup> προσωπον μεν γυναικος,<sup>2</sup> στηθος δε και ουραν λεοντος,<sup>3</sup> και πτερυγας<sup>4</sup> ορνιθος.<sup>5</sup>

### 3. HOW TO CATCH A CROCODILE

(adapted from Herodotus)

Ἐν τῷ Νείλῳ κροκοδειλοι πολλοι εἰσιν· οἱ γὰρ Αἰγυπτιοι οὐκ ἀποκτείνουσιν αὐτοὺς, ἱεροὺς νομίζοντες. τοῦ δε κροκοδείλου ἡ φύσις<sup>6</sup> ἐστὶ τοιαυτή.<sup>7</sup> τοὺς τοῦ χειμῶνος μηνᾶς<sup>8</sup> ἐσθίει οὐδεν· τικτεῖ δε ὥρα ἐν τῇ γῇ, καὶ ἐκλεπτεῖ, καὶ τὸ πολὺ τῆς ἡμέρας<sup>9</sup> διατριβεῖ ἐν τῇ γῇ, τὴν δε νυκτᾶ<sup>10</sup> πασαν ἐν τῷ ποταμῷ· θερμότερον<sup>11</sup> γὰρ ἐστὶ τὸ ὕδωρ<sup>12</sup> τοῦ τε αἰθέρος<sup>13</sup> καὶ τῆς δροσού.

ἔχει δε ὁ κροκοδείλος ὀφθαλμοὺς ὕψος, μεγάλους<sup>14</sup> δε ὀδοντας κατὰ λόγον<sup>15</sup> τοῦ σώματος.<sup>16</sup> γλῶσσαν δε μόνον θηρῶν οὐκ ἔχει, οὐδε κινεῖ τὴν κατὰ ὦκα γνάθον.<sup>17</sup> ἔχει δε καὶ ὀνυχας<sup>18</sup> καρτεροὺς καὶ δερμα<sup>19</sup> παχὺ. τυφλὸν δε ἐν τῷ ὕδατι, ἐν δε τῷ ἀέρι<sup>20</sup> ὄξυ βλέπει. καὶ οἱ μὲν ἄλλοι ὀρνίθες καὶ θηρὲς φεύγουσιν αὐτόν, ὁ δε τροχίλος εἰρηναῖος αὐτῷ ἐστὶ· ὁ γὰρ κροκοδείλος

(Numbers refer to chapter and section.)

1. Impf. of ἔχω, 'I have'. 2. v. 12. 5. 3. v. 9. 1. 4. v. 9. 2. 5. v. 9. 3. 6. v. 13. 1. 7. Of such a kind (referring to what follows). v. 24. Correlatives. 8. v. 10. 5, acc. of duration of time, v. 22. 1. 9. Large part of the day. 10. v. 9. 1. 11. Comparative of θερμός, hotter. 12. v. 12. 5. 13. v. 9. 4, 'than the air', v. 19. 14. Acc. plur. of μέγας, great. 15. In proportion to, lit. according to the reckoning of, v. 22 B. 16. v. 10. 6. 17. The lower jaw (lit. the below jaw). Gk. uses an adv. in between the article and a noun as equivalent to an adj. 18. v. 9. 2. 19. v. 10. 6. 20. v. 9. 4.

ὦν ἐν τῷ ποταμῷ το στομα<sup>21</sup> ἔχει μεστον βδελλων, ἔκβας<sup>22</sup> δὲ εἰς<sup>23</sup> τὴν γῆν ἐκ τοῦ ὕδατος, ἔπειτα χασκεῖ ἐνταυθα ὁ τροχίλος εἰσδυνων εἰς το στομα αὐτοῦ καταπίνει τας βδελλας, ὁ δὲ κροκοδειλος οὐ βλαπτει αὐτον. τῶν μεν κροκοδειλων ἀγραι<sup>24</sup> εἰσι πολλαι και παντοιαι, ταυτην<sup>25</sup> δὲ μονην γραφω. νωτον ὕς ὁ θηρευτης<sup>26</sup> δελεαζει<sup>27</sup> περὶ ἀγκιστρον, και ῥιπτει εἰς μεσον τον ποταμον,<sup>28</sup> αὐτος<sup>29</sup> δὲ ἐπὶ<sup>30</sup> του χείλους του ποταμου ἔχων<sup>31</sup> ὅν ζῶν<sup>32</sup> ταυτην τυπτει. ὁ δὲ κροκοδειλος ἀκουει τὴν φωνὴν και ἄσσει εἰς αὐτὴν, ἐντυγχανων δὲ τῷ νωτῷ καταπίνει· ὁ δὲ θηρευτης ἔλκει αὐτον εἰς τὴν γῆν.

ἐνταυθα δὲ πρῶτον πηλῷ πλαττει τοὺς ὀφθαλμοὺς αὐτοῦ· τουτο δὲ ποιησας<sup>33</sup> ῥαδιῶς αὐτον ἀποκτεινει.

### VOCABULARY

ἀγκιστρον, a hook.

ἀγρα, hunting.

Αἰγυπτιος, -ου, an Egyptian.

ἀκουω, I hear.

ἀποκτεινω, I kill.

ἄσσω, I dart or rush forward.

βλαπτω, I hurt.

βδελλα, -ης, leech.

γραφω, I write.

διατριβω, I spend.

δροσος, -ου, dew.

εἰρηναίος, *adj.* of peace, peaceful (Irene).

εἰσδυνω, I enter.

ἐκλεπω, I hatch.

ἐλκω, I drag.

ἐνταυθα, then.

ἐντυγχανω, I meet (*dat.*).

21. v. 10. 6. 22. ἔκβας, aor. partic. of βανω, 'getting out'. 23. εἰς, prep. (with acc.) 'into', 'on to'. 24. ἀγραι, here = ways of catching. 25. ταυτην, sc. ἀγραι. ταυτην is acc. fem. sing. of the demonstrative adj. οὗτος, 'this', v. 24. 26. θηρευτης, the man who hunts θηρες—i.e. a 'hunter'. 27. δελεαζω is a bait. ∴ δελεαζω = 'use as a bait'. 28. Gk. says, 'middle the river'; we say 'middle of the river'. 29. αὐτος, 'he himself', v. pron. 24. 30. ἐπὶ with the gen. means 'on', v. preps. 22 D. 31. ἔχων, pres. partic. 'having'. 32. Adj., 'alive', 'living'. 33. ποιησας, aor. partic. of ποιω—'having done'.

ἐπειτα, *adv.* next, there-  
upon.  
ἐσθίω, I eat  
καταπίνω, I drink down, or  
swallow.  
καρτερος, *adj.* strong.  
κινέω, I move.  
κροκοδείλος, -ου, crocodile.  
μεστός, *adj.* full (*gen.*).  
μέτρον, -ου, measure.  
Νεῖλος, -ου, River Nile.  
νομίζω, I think.  
νωτον, -ου, back, chine.  
ὄδους, ὄδοντος, tooth.  
ὄξυς, ὄξεια, ὄξυ, *adj.* sharp,  
keen.  
ὄρνις, -εως, bird.  
οὐρα, -ας, tail.  
οὐδεὶς, οὐδεμία, οὐδεν, no one,  
nothing.

οὐδε, nor.  
παντοῖος, *adj.* of all sorts.  
παχύς, παχέα, παχυ, *adj.*  
thick.  
πηλός, -ου, mud.  
πλαττω, I mould (plastic),  
smear.  
ῥαδίως, easily, *adv.*  
ρίπτω, I throw.  
στηθος, -ους, breast (stetho-  
scope).  
τίκτω, I bring forth.  
τροχιλος, sand-piper or wag-  
tail.  
τυφλός, *adj.* blind.  
ὕς, ὑός, pig (another form of  
σὺς), *acc.* is ὕν.  
φεύγω, I flee from (*acc.*).  
χασκω, I gape.  
χείλος, -ους, lip.

## CHAPTER XI

### THE VERB ; 1ST AND 2ND AORIST AND IMPERFECT ACTIVE, INFINITIVES AND PARTICIPLES

A WORKING knowledge of the Ten Commandments should enable you to recognise your future at once. This may sound ambiguous, but you have seen λατρεῖν-ω become λατρεῖσ-ω, and κλεῖπω become κλεῖψω (κλεῖπτ-σ-ω), and ἐργάζομαι (Middle; see c. 14) ἐργασομαι. It is but a step from the future to the past. The tense by which the Greeks indicated that someone did something in the past is called the AORIST. The same process of adding σ to the stem must be followed. There is also a different set of terminations in which the letter α predominates. But this time it is not merely a question of pinning a tail on the donkey. We have also to tie something on in front. This something is called the AUGMENT, a sign of the past tense in Greek, consisting usually of the letter ε attached as a prefix to the front of the verb. Thus χορεύω, 'I dance'; χορεύσω, future, 'I shall dance'; ἐ-χορεύσα, aorist, 'I danced'. Here is the tense with its endings :—

ἐχορεύσα, I danced.

ἐχορεύσας, you danced (referring to a single person).

ἐχορεύσε(ν), he (or she) danced.

ἐχορευσαμεν, we danced.

ἐχορευσατε, you danced (referring to two or more).

ἐχορευσαν, they danced.

If, however, the verb begins with a vowel, the effect of the augment is to lengthen the vowel, in the same way that you saw a vowel in the stem lengthen when the verb became future—i.e. α and ε become η; ο, ι and υ become ω, ῖ, ῦ respectively. Thus ἀγιάζω in c. 8 became ἡγιάσα, and ὀρίζω, c. 3, would be ὥρισα. (N.B.—This means that if you have a past tense beginning with η, you may have to look up a word beginning either with α or with ε.)

Sometimes a verb is a *compound* verb—i.e., it consists of a main verb and a preposition (see c. 21). In that case the augment comes in between the preposition and the verb, replacing the final vowel if the preposition has two syllables—e.g. 'I rest' (see note \* on c. 8), κατα-παύω, 'he rested,' κατ-ἐπαύσε. This is of the utmost importance to remember; if you have a word in a past tense, you must take away the augment in looking for the present tense, the form in which the verb will be found in a word list.

### IMPERFECT TENSE

When the Greeks wished to express a *continuous* action in the past, they used a tense called the imperfect, implying something begun, but not finished, in the past. This tense was formed from the *present* with the augment prefixed. Here are



its forms—you will notice that the 1st person singular is identical with the 3rd person plural.

ἔχορευον, I was dancing.

ἔχορετε, you (sing.) were dancing.

ἔχορευε(ν), he (or she) was dancing.

ἔχορευομεν, we were dancing.

ἔχορευετε, you (plur.) were dancing.

ἔχορευον, they were dancing.

It is important to grasp the distinction between the aorist and the imperfect, especially as there are many translations of the latter. The aorist narrates a fact that is instantaneous, single, and finished; the imperfect describes an action that is prolonged, sustained, and repeated, or any one of these. Thus ἔχορευον may mean 'I was dancing', 'I used to dance', 'I began to dance', 'I was for dancing', and so on. Here is a sentence which well illustrates the difference between the imperfect and aorist tenses. The Persian aristocrat, Orontas, who had been considered friendly to the Greeks, is convicted of treachery. As he is led to execution, he is still accorded the honours due to his rank. "And when they saw him (those) who previously were in the habit of bowing down (imperfect) also then bowed down (aorist)." ἐπεὶ δὲ εἶδον αὐτὸν οἷπερ προσθεν προσεκύνουν (προσεκύνε-ον) καὶ τότε προσεκύνησαν. (Notice the position of the augment in the compound verb.)

EXERCISE. FIRST AORIST AND IMPERFECT

Translate :—

I. ἡ γυνὴ ἐφόνευσεν τὸν Ἀγαμέμνονα. 2. ἤκουσας τοὺς τοῦ κριτοῦ λόγους. 3. οἱ παῖδες ἐχορεύον ἐν τῇ ὁδῷ. 4. οὐδεὶς ἐπράξε τὸ ἔργον ἐκείνῃ τῇ ἡμέρᾳ. 5. οἱ δούλοι προσέκυνησάν τῷ δεσποτῇ. 6. ἐξ ἡμερᾶς ἐφυλάσσετε τὴν πόλιν, ὡ φυλάκες. 7. ὁ τῶν θεῶν πατήρ κατεῖπνε τοὺς παῖδας. 8. αὐτοὶ οὐκ ἐκλεψάμεν τὸν χρυσόν. 9. ὁ δεσποτῆς ἐκομίζε τὸ δεῖπνον τῷ κυνί. 10. αἶε ἀπεβαλλόμεν κακὸν κρέας. II. οὐχ ὠρίσατε τόνδε τὸν νόμον ἔμοι, ὦ θεοί. 12. τὸ ρέμμα κατέσυρε τὴν τοῦ ποιητοῦ κεφαλὴν.

KEY TO EXERCISE

1. The woman slew Agamemnon. 2. You heard the words of the judge. 3. The children were dancing in the road. 4. No one did the task on that day. 5. The slaves bowed down to the master. 6. For six days you were guarding the city, guards. 7. The father of the gods used to devour the (i.e. his) children. 8. We ourselves did not steal the gold. 9. The master was bringing the meal for the dog. 10. We were always throwing away bad meat. 11. You did not define this law for me, gods. 12. The stream was sweeping down the head of the poet.

SECOND AORIST

The aorist you have learned is called the 1st or the weak aorist. It is formed regularly. But there is another large class of aorists called the 2nd or strong aorist. There are no rules for forming the stems of these. 2nd aorists are like the Cyclops of old: they are each a law unto themselves. You have to learn each one as you come to it. Their

endings, however, are always those of the *imperfect* tense. Thus εἶδον, the 2nd aorist, from ὁράω, 'I see', goes εἶδ-ον, -ες, -ε, -ομεν, -ετε, -ον. The augment, by the way, of εἶδον and εἶχον is irregular, ει replacing ι and η respectively. The 2nd Aor. Participle ends in -ων, and is declined like the noun γερων.

### EXERCISE. SECOND AORIST

Translate :—

1. ὁ κυων ἀπεβίασε το κρεας. 2. ὁ δεσποτης παρεβαλε το κρεας τῷ κυνι. 3. εἶδομεν την του κροκοδειλου σκιαν. 4. οἱ στρατιωται οὐκ ἔλαβον την πολιν. 5. τι ποτε (ever) ὑπελαβετε την σκιαν εἶναι; 6. οὐκ εἶδες τον κυνα διαβαινοντα τον ποταμον. 7. ἐγώ, ὦ πολιται, ἔπει ἐν τοις Λακεδαιμονιοις ἦν ἀεὶ ἔξω εἶχον το δειπνον. 8. ἐκέλευσα τον δουλὸν παειν τον ὄνον.

### KEY TO EXERCISE

1. The dog threw away the meat. 2. The master threw down the meat before the dog. 3. We saw the shadow of the crocodile. 4. The soldiers did not take the city. 5. What ever did you suppose the shadow to be? 6. You did not see the dog crossing the river. 7. I, citizens, when I was among the Spartans, always had my dinner outside. 8. I ordered the slave to strike the ass.

### Two Fables from Æsop

Æsop was said to be a deformed Phrygian slave of about the sixth century B.C. He was freed by his Samian master, and came to the court of king Croesus, the fabulously wealthy despot of Lydia. Tradition says that Æsop went to Delphi, where he was put to death for sacrilege. We do not know

for certain whether Æsop wrote anything, but these fables have been ascribed to him.

### Κυνων και Δεσποτης

● Είχε τις ποτε<sup>1</sup> κυνα<sup>2</sup> Μελιταιον<sup>3</sup> και ονον.<sup>4</sup> Αι δε προσεπαιζε<sup>5</sup> τω κυνι. και ει ποτε<sup>6</sup> δειπνον έξω<sup>7</sup> ειχε, έκομιζε τι αύτω<sup>8</sup> και προσιοντι<sup>9</sup> παρεβαλε.<sup>10</sup> ο δε ονος έζηλωσεν, ώστε<sup>11</sup> προ-εδραμε<sup>12</sup> και αύτος.<sup>13</sup> και σκιρτων<sup>14</sup> έλακτισε<sup>15</sup> τον δεσποτην. και ούτος

1. ποτε, 'once', 'ever'. But as first word of a sentence, it asks a question, 'When?' 2. Κυνων, 3rd declension stem, κυν-; Lat. *canis*. The Cynics were a school of philosophers, who snarled like dogs. 3. Μελιταιον. See Acts 28. 1. Maltese lapdogs were favourite pets of Roman ladies. 4. ονος. See list of proverbs about the ass. 5. προσπαιζω. Notice the position of the augment. παις, 'boy'; hence παιζω, 'play', προσπαιζω, 'play with'. 6. ει ποτε, if ever = whenever. 7. έξω—i.e. not at home. 8. αύτω. Not *to* him, which would require a prep. with the accus., but *for* him. 9. προσιοντι. See participles in this chapter. 'For it (the dog) approaching'—i.e. 'As it approached'. 10. παρεβαλε, from παρα, 'alongside', 'near', and βαλλω, 'throw'. Here literal. What kind of aor. is παρεβαλε? Where is the augment? What would the imperf. be? This word has an interesting history. From 'throw alongside', comes the idea 'compare'; hence παραβολη, 'a comparison', 'a parable'; then in Latin, *parabolari*, 'to speak in parables', and then just 'to speak', which gives us the French *parler*, and survives in the English 'parliament'. 11. ώστε, 'so that', leads to a Clause of Result. 12. προ-εδραμε. A very irregular verb; προ-τρεχω, fut. -δραμουμαι, aor. -εδραμον. Run up, cf. the word δρομος, 'a place for running'—e.g. Hippodrome. But the word 'drome' is (alas!) frequently used nowadays where no sense of running is required. 13. και αύτος, 'himself, too'. 14. σκιρτων. Another pres. partic. Originally σκιρτα-ων, 'skipping', 'leaping', but the α has become swallowed up in the ω. 15. λακτισω, 'kick with the heel'. Cf. Acts 26, 14. προς κεντρα λακτιζειν, 'to kick against the pricks'.

ἡγανακτήσῃ<sup>16</sup> καὶ ἐκέλευσε παιοντα<sup>17</sup> αὐτὸν ἀναγεῖν  
πρὸς τὸν μυλωνά<sup>18</sup> καὶ πρὸς τοῦτον δησαι.<sup>19</sup>

### Κυῶν καὶ Σκία

● Κυῶν ὅς κρεας ἔφερε ποταμὸν διεβαίνει.<sup>20</sup> ἔπει δε  
εἶδε τὴν ἑαυτοῦ<sup>21</sup> σκίαν ἐπὶ τοῦ ὕδατος ὑπέλαβεν<sup>22</sup>  
ἕτερον κυνα εἶναι<sup>23</sup> κρεας κατεχοντα.<sup>24</sup> ἀπεβαλεν<sup>25</sup>  
οὖν τὸ ἴδιον<sup>25</sup> κρεας καὶ ὥρμησε<sup>26</sup> τὸ ἐκείνου λαβεῖν.<sup>27</sup>  
ὥστε ἀπώλεσεν<sup>28</sup> ἀμφοτέρω. τὸ μὲν<sup>29</sup> γὰρ οὐκ ἦν, τὸ  
δε<sup>29</sup> τῷ ῥευματι<sup>30</sup> κατεσυρετο.<sup>31</sup>

16. ἡγανακτήσῃ, from ἀγανακτέω, 'I grow annoyed'. Notice the effect of the augment on the vowel. 17. παιοντα. Another partic. From παῖω, 'I strike' (not connected with παῖς!). There is no expressed object to ἐκέλευσε, 'he ordered'; it is left to be understood. 'He gave orders (for someone) striking it, to take it, etc.'—i.e. 'to beat it and take it'. 18. μυλων, cf. Fr. *moulin*. 19. δησαι, aor. infin., see below. There is no time difference between the pres. and the aor. infin.

20. From βαίνω and δια, go through or across. Notice the position of the augment. 21. ἑαυτοῦ, gen. of reflex. pron., 'of himself'—i.e. 'his'. 22. ὑπο and λαμβάνω, aor. λαβὼν, 'suppose'. A very frequent meaning of this word is 'to answer'. 23. εἶναι, 'to be'; infin. of εἰμι, 'I am'. You will have to supply the word 'it' in translating. 24. κατεχοντα. For form see c. 18. 25. ἴδιος, 'private', 'one's own'. Our word 'idiot' comes from the Gk. ἰδιώτης, a person who took no part in public affairs, for whom the Gks. had a great contempt. What is an 'idiom'? 26. ὥρμησε. What tense? What is ω when the augment is removed? 27. Aor. infin. (which aor.?) from λαμβάνω. See c. 25. 28. ἀπώλλω, 'lose or destroy'. Bunyan called the Destroying One Apollyon. Aor. ἀπώλεσε. 29. ἀμφοτέρω, 'both'; τὸ μὲν . . . τὸ δε. 'The one . . . the other.' 30. ῥευματι. Rheum is 'a flowing' of the mucus, associated with rheumatism. 31. κατεσυρετο, imperf. passive.

VOCABULARY

<u>ἀει</u> , always.	<u>ἔπει</u> , when, since.
<u>δειπνον</u> , dinner.	<u>κατέχω</u> , hold, possess.
<u>ἔξω</u> , outside.	<u>ἀποβάλλω</u> , throw away.
<u>κομίζω</u> , bring, carry.	<u>ὀρμῶ</u> , start towards.
<u>ζηλοῶ</u> , envy, grow jealous.	<u>ἕτερος-η-ον</u> , that (one), the other.
<u>ἀναγῶ</u> , take up.	<u>ὥστε</u> , so that.
<u>μύλων</u> , -ωνος, a mill.	<u>κατασπύρω</u> , sweep down.
<u>δεῶ</u> , bind.	<u>οὕν</u> , accordingly.
<u>κέλευω</u> , order.	<u>ὀρίζω</u> , define.
<u>κρέας</u> , -ως (π.), meat.	

The Classical Ass

In a land of poor communications like Greece, the ass then, as now, played an important part. The habits of this refractory beast must have appealed to the Greek sense of humour, to judge from the numerous proverbial expressions which introduce it.

1. ὄνος λυράς ἀκούων. An ass hearing the lyre—unappreciative. Pearls before swine.
2. περὶ ὄνου σκιάς. About an ass's shadow—a trivial cause for dispute.
3. ὄνου ποκαί. An ass's wool-clippings—an impossibility. Pigeon's milk.
4. ἀπ' ὄνου κατα-  
πεσεῖν. To fall from an ass—to make a stupid blunder. Put one's foot in it.
5. ὄνος ὑέται. An ass is rained on—insensitive. The hide of an elephant.

6. ὄνος ἄγω μυστη- I celebrate the mysteries as  
ρια. an ass. I do the donkey  
work. Busman's holiday.
7. ὄνου ὑβριστοτερος. More destructive than an  
ass. A bull in a china  
shop.
8. ὥτ' ὄνου λαβεῖν. To get an ass's ears. To  
be stupid, wear the  
dunce's cap.
9. ὄνος εἰς ἀχυρα. An ass into the chaff—gets  
what he wants. A pig  
in clover.
10. ὄνου γναθος. The jaw of an ass. Said of  
gluttons. A horse's ap-  
petite.
11. ὄνος ἐν μελισσαις. An ass in bees—in trouble.  
Stirring up a hornet's  
nest.
12. ὄνος ἐν πιθηκοῖς. An ass among monkeys.  
Said of somebody very  
ugly.
13. ὄνος ἐν μυρω. An ass in perfume. Wasted  
luxury. A clown at a  
feast.
14. εἰς ὄνους ἀφ' ἵππων. To come down from horses  
to asses. To come down  
in the world.

### INFINITIVES

"Remember to keep holy the day of the Sabbath." Do you recollect the Greek word for 'to keep holy'? Look it up again. What is the end-

ing? If a Greek wanted to say, "I wish to dance," he would use (say) *θελω*, for 'I wish', and for 'to dance', *χορευειν*. 'To keep holy', 'to dance' and so on, are called infinitives; and the ending (always keep your eye on the rudder!) *-ειν*, to be attached to the present stem.

But Greek had a whole set of infinitives—more than we have, in fact. A man may appear *to be going to say* something. You may observe a man *to be on the point of jumping* into the water. The Greeks had an infinitive for it. This is the future infinitive, formed as simply as was the future tense. Just insert a *σ* into the present infinitive. Thus *χορευσειν* means 'to be about to dance'—a cumbrous English expression for an idea readily expressed in Greek.

There is also an aorist infinitive. In most of the uses of the aorist infinitive there is little *TIME* difference between the present and the aorist infinitive. Very often it makes little difference to the sense whether the present or the aorist infinitive is employed. The exactness of the Greek language, however, *may* draw an interesting distinction between the present and the aorist infinitive, which it is difficult to bring out in English. The aorist often expresses a single act, whereas the present infinitive expresses a continuous one. Thus, "I love dancing" would be *φιλω χορευειν*, but "I want to dance (this dance)" would be *θελω χορευσαι*. Notice how to form the aorist infinitive:—

*1st Aorist.* *εχορευσαι*; infinitive (no augment), *χορευσαι*. Greek is exceedingly fond of the 2nd



aorist infinitive. The Greeks seemed, in those verbs which have a 2nd aorist, to use the aorist infinitive in preference to the present infinitive. The ending of the 2nd aorist infinitive is the same as that of the present -ειν, the difference being, of course, that it is added to the aorist stem and not the present.

You may observe this 2nd aorist infinitive in three words of the utmost importance which you have already had :—

λαμβάνω, 'I take', βαλλω, 'I throw', and ὁράω, 'I see'.

λαμβάνω, aorist, ἔλαβον; aorist infinitive, λαβεῖν.

βαλλω, aorist, ἔβαλον; aorist infinitive, βαλεῖν.

ὁράω, aorist, εἶδον; aorist infinitive, ἰδεῖν.

### EXERCISE. INFINITIVES

Translate :—

1. ὁ ἥλιος ἐστὶ καλὸς ἰδεῖν. 2. αἱ κοραὶ φιλοῦσιν ἐν κυκλῷ χορεύειν. 3. ὠρμησεν ὁ κυὼν λαβεῖν τὸ κρέας. 4. τί ἀεὶ θέλετε βαλλεῖν λίθους, ὦ παῖδες; 5. ἐκέλευσε τὸν ἀδελφὸν ὁ τυράννος κλεψαὶ τὸ φάρμακον. 6. ὁ κυὼν θέλει προδραμεῖν πρὸς τὸν δεσπότην. 7. κακὸν ἐστὶν, ὦ τέκνον, λακτίσαι τὸν ἀδελφόν. 8. ὥρα νῦν ἐστὶ καλοὺς λόγους λεῖξαι.

### KEY TO EXERCISE

1. The sun is beautiful to see. 2. The maids love to dance in a ring. 3. The dog started forward to take the meat. 4. Why do you always wish to throw stones, boys? 5. The king ordered his brother to steal the drug. 6. The dog wishes to run up to the master. 7. It is a bad thing, child, to kick your brother. 8. It is now the season to speak fine words.

The following is a fragment from the *Danaë*, one of the many lost plays of Euripides. It is not unlike Masefield's poem 'I have seen dawn and sunset . . . but the most beautiful thing to me is . . .', only in this poem it is children. Read it through several times, and see how much you can understand, before consulting the translation. The metre is the six-foot Iambic line (—, and sometimes — —), the normal metre of Greek drama, into which the language fell so naturally, as English does into blank verse. 'I dō | nōt thīnk | thāt it | wīll rāin | tōday', only Greek adds another foot 'again'.

## CHILDREN

Φίλον μὲν ἔστι φεγγος<sup>1</sup> ἡλίου τοδε,  
καλον δε ποντου<sup>2</sup> κυμ<sup>3</sup><sup>4</sup> ἰδειν<sup>5</sup> εὐνημενον,<sup>6</sup>  
γη τ' ἡρινον<sup>7</sup> θαλλουσα,<sup>7</sup> πλουσιον<sup>8</sup> θ' ὕδωρ,  
πολλων τ' ἔπαινον<sup>9</sup> ἔστι<sup>10</sup> μοι λεξαι<sup>11</sup> καλων  
ἀλλ' οὐδεν οὕτω<sup>12</sup> λαμπρον,<sup>13</sup> οὐδ' ἰδειν καλον  
ὥς τοις ἀπαισι<sup>14</sup> καὶ ποθῶ<sup>15</sup> δεδηγμενοις<sup>16</sup>  
παιδων νεογνων<sup>17</sup> ἐν δομοις ἰδειν φαιος.<sup>18</sup>

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1. Light. 2. The sea. 3. To see. 4. κυμα (κυ-ω, 'I swell'), a swelling, usually of the sea = a wave. 5. Compound adj. no Eng. equiv., 'with a fair wind'. 6. Adj. from ἡρ (spring) lit. (blooming), 'a spring thing' (acc. neuter). 7. Blooming. 8. Adj. of πλουτος = rich. Any traveller in Greece will appreciate this epithet for water. ἀριστον ὕδωρ (water is best) is a Gk. proverb. 9. Praise. 10. It is possible. 11. Aor. inf. of λεγω (λεγσαι becomes λεξαι). 12. So. 13. Bright. 14. To the childless (α = not, παῖς = child). 15. Yearning. 16. To those bitten (perf. part. pass. for βιβνω = I bite). 17. Contr. for νεογενων, newly born. 18. Uncontracted form of φαιος = light.

*Translation* (not literal) :—

Sweet is the sunlight, and lovely the sea when the wind blows soft, and earth spring-blooming, and rich, fresh streams. Many beauties could I praise, but no sight is so bright or beautiful, as to the childless and heart-wrung with longing the light of children new-born about the house.

(Literal) :—

Dear on the one hand is this light of the sun, and beautiful to see the fair-winded wave of ocean, and (beautiful is) earth with the bloom of spring (upon her), and rich water, and of many beautiful (things) could I tell the praise. But nothing is so bright, or fair to see, as to the childless, and those bitten with yearning, to see the light of new-born babies in the house.

### PARTICIPLES

'A fellow feeling makes us wondrous kind.'

Methinks the poet would have changed his mind  
If he had found some fellow feeling in his coat behind.

The operative words, as they say, are 'fellow feeling'. They do not seem to mean the same thing the second time. Why not? The answer is partly that they are different parts of speech. 'Fellow' in the first line is an adjective, qualifying 'feeling'. In the third it is a noun, object of 'found'. What about 'feeling'? In the first line it is the subject of the verb 'makes'. (What part of speech?) In the third line, what does it do? Well, it does two things. (a) It tells us something about the 'fellow', thus doing the work of an adjective. (b) It

is obviously connected with the verb 'I feel'. In other words, this word shares or participates in two parts of speech—a verb, and an adjective; which is why it is called a participle.

We don't think much of participles in English. We have only two worthy of the name. There is the present participle—'He paused with his hand upon the door, *mus*ing a-while'—or the past participle—'There's that *curs*ed knocker again!' We may consider the present participle to be active, and the past to be passive. But we are abominably casual about the time of our participles. We have to use our own discretion in order to find out the time of an action referred to in a participle. Look at these :—

- (1) He went out, *cry*ing bitterly.
- (2) *Say*ing "Bah!" she swept out.

In the first sentence we may have a moist trail of evidence to prove that the exit and the tears were simultaneous. But nobody will imagine in the second that the lady's departure was accompanied by a prolonged and continuous "Bah!", like a benighted sheep with a faulty sound-box. Yet there is nothing in the form of these two participles to suggest that their times, relative to that of their main verbs, are different.

The fact is, that we English are suspicious of a lot of fancy participles, and make one or two do all the work.

The Greeks, on the other hand, had stacks of them, "all carefully packed, with the name clearly

written on each ". What is more, they used them with fantastic precision. In the active voice alone, not only did they have a present and past, but also a future and perfect participle. For the moment, let us postpone the perfect. The future participle is difficult to render in English, because we haven't got one, in consequence of which we must have recourse to the cumbrous English expression "*About to do something or other*". The thing to remember about the present and aorist participles is that :—

(a) The present participle refers to an action going on at the same time as that of the main verb.

(b) The aorist participle refers to an action preceding the time of the main verb.

It must also be remembered that the participle is an adjective, and must therefore fully agree in number, gender, and case with the word it qualifies.

- (a) διαβαινων τον ποταμον ειδε κυνα.  
Crossing the river he saw a dog.  
(b) ακουσας τουτο απεβη.  
Having heard this, he went away.

	<i>Masculine.</i>	<i>Feminine.</i>	<i>Neuter.</i>
Present	χορευ-ων, -οντος	χορευ-ουσα, -ουσης	χορευ-ον, -οντος
Future	χορευ-ων, -σοντος	χορευ-σουσα, -σουσης	χορευ-σον, -σοντος
Aorist	χορευ-σας, -σαντος	χορευ-σασα, -σασης	χορευ-σαν, -σαντος

The masculine and neuter genders are declined like λεων (c. 9), except for the neuter nom., voc. and

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acc. which ends -ον or -αν, and the plural -οντα or -αντα. The feminine goes like θαλασσα (c. 7).

## EXERCISE. PARTICIPLES

Translate :—

1. λιθους βαλλων ὁ παῖς εἶδε τον δεσποτην. 2. ἀκουσαντες του κιθαρῳδου, ἀπεβησαν. 3. λιθον λαβων ὁ παῖς ἔβαλε προς τον ἀδελφον. 4. κιθαριζων ὁ κιθαρῳδος οὐκ ἤκουσε του κωδωνος. 5. ἐκελευσας τον κιθαρῳδον κιθαριζειν τοις χορευουσιν. 6. ἀπιοντες οἱ παιδες ἐχορευσαν. 7. κελευσας τους ἄλλους ἀκουειν, τι αὐτος ἀπηλθες ; 8. ὁ ποιητης ἔλαβε τους παιδας τους χορευсонτας εἰς το θεατρον. 9. τοιαυτα ἀκουσασαι αἱ γυναικες ἐφυγον. 10. εἶδομεν το ζῳον την ἡπειρον διαβαινον.

## KEY TO EXERCISE

1. (While) throwing stones the boy saw his master. 2. Having heard the harp-player, they went away. 3. Taking up a stone, the boy threw (it) at his brother. 4. (While) playing the harp, the harp-player did not hear the bell. 5. You bade the harp-player to play to those dancing. 6. (While) departing the boys danced. 7. Having ordered the others to hear, why did you go away yourself ? 8. The poet took the boys who were going to dance into the theatre. 9. Hearing such things, the women fled. 10. We saw the animal crossing the mainland.

## " Caller Herring "

[Strabo was a Greek geographer who lived between 69 B.C. and A.D. 20. He wrote two important works : a History, up to the death of Caesar, now lost, and a Geography, almost entirely preserved in 17 books. Strabo's Geography was largely based on his own personal travels in Europe, Asia and Africa. Here

(slightly adapted) is an anecdote about Iasus, a town in Asia Minor.]

● Ἰάσος ἐπὶ νησὶ κεῖται,<sup>1</sup> προσκειμένη τῇ ἡπείρῳ. ἔχει δὲ λιμένα, καὶ τὸ πλεῖστον τοῦ βίου τοῖς<sup>2</sup> ἐνθάδε ἔστιν ἐκ θαλάσσης. καὶ δὴ καὶ<sup>3</sup> διηγηματὰ τοιαῦτα πλαττοῦσιν εἰς αὐτήν. ἐκιθαριζε γὰρ ποτε κιθαρωδὸς, ἐπιδειξὶν παρέχων. καὶ τῶς μὲν ἤκουον πάντες, ὥς δ' ὁ κωδῶν ὁ κατὰ τὴν ὀψοπωλίαν<sup>4</sup> ἐβοήθησε, καταλιπόντες ἀπηλθον<sup>5</sup> ἐπὶ τὸ ὄψον πλὴν ἑνὸς δυσκωφου. ὁ οὖν κιθαρωδὸς προσίων<sup>6</sup> εἶπεν, ὦ ἄνθρωπε, πολλὴν σοὶ χάριν οἶδα<sup>7</sup> τῆς πρὸς με τιμῆς καὶ φιλομουσίας. οἱ μὲν γὰρ ἄλλοι, ἅμα τῷ κωδωνοῦ ἀκούσαι,<sup>8</sup> ἀπὸντες οἰχόνται. ὁ δὲ Τι λέγεις; ἔφη· ἤδη γὰρ<sup>9</sup> ἐβοήθηκεν; <sup>10</sup> εἰπόντος δὲ αὐτοῦ, <sup>11</sup> Εὐ σοὶ εἶη, <sup>12</sup> ἔφη, καὶ ἀναστὰς <sup>13</sup> ἀπηλθε καὶ αὐτός.<sup>14</sup>

1. κεῖται, 'lies'; partic. κείμενος, προσ- 'near by'. 2. οἱ ἐνθάδε, lit. 'those there' = inhabitants. 3. See c. 15, 1, 8. 4. 'The bell, the one to do with (κατὰ) the sale of fish'. ὄψον is a vague word in Gk., meaning any non-cereal food other than meat; hence it was often used for fish. A bell rang here to announce the return of the fishermen. 5. 'Went away.' Note this irregular verb, ἔρχομαι, aor. ἦλθον. 6. 'As he approached', *present* partic. 7. Lit. 'I know gratitude—i.e. 'I feel gratitude for'—followed by gen. 8. 'Along with the hearing of the bell'—i.e. as soon as they heard the bell. ἀκούσαι is aor. infin., which, together with the neuter article το, makes a verbal noun in Gk., 'the hearing'. 9. γὰρ is often difficult to translate and sometimes best omitted. It often explains words to be supplied—e.g. '(I ask) for . . .'. 10. Perfect tense. *Has it rung?* See next chapter. 11. 'Upon his saying (that it had).' An expression like this with a partic. is often put into the gen. case. It stands for "When he said . . ." It is equivalent to the abl. abs. in Latin. 12. "Good for you! (may it be)". 13. "Having stood up." Aor. partic. from ἀνίστημι. 14. See n. 13. in Κῶων καὶ δεσποτῆς.

## VOCABULARY

<u>ἀκουω</u> , hear (acoustics) (takes gen. case).	<u>κιθαρωδός</u> , singer, accom- panying himself on the lyre
<u>ἄμα</u> , along with, at the same time as.	<u>κωδων</u> , bell.
<u>ἀνίστημι</u> , rise up.	<u>οἶδα</u> ( <i>irreg.</i> ), I know.
<u>ἀπερχομαι</u> , go away.	<u>οἴχομαι</u> , I am gone.
<u>διήγημα</u> , story.	<u>ὄψον</u> , fish (see note).
<u>δυσκωφός</u> , hard of hearing, deaf.	<u>ὄψοπωλία</u> , fish-market.
<u>εἷς</u> , one.	<u>παρέχω</u> , provide.
<u>ἐνθάδε</u> , here.	<u>πλαττω</u> , invent.
<u>ἐπιδειξις</u> , recital.	<u>πλειστός</u> (superlative ἵπολυς), most.
<u>ἤδη</u> , already.	<u>προσερχομαι</u> , approach.
<u>ἡπειρός</u> ( <i>f.</i> ), mainland (Epirus, N.W. Greece).	<u>τεως</u> , for a while.
<u>κατολείπω</u> , I leave behind ( <i>aor.</i> , κατέλιπον).	<u>τοιούτος</u> , -αυτή, -οὗτο, of such a kind.
<u>κιθαρίζω</u> , play the lyre.	<u>φιλομουσία</u> , love of music.
	<u>χαρίς</u> , thanks.
	<u>ψοφῶ</u> , ring, sound.



## CHAPTER XII

### THE VERB: PERFECT AND PLUPERFECT ACTIVE

THE perfect tense in Greek corresponds to our past tense preceded by the auxiliary 'have'. It expresses a *present* state resulting from a *past* act—e.g. *τεθνηκε*, is perfect: it means 'he has died', i.e. 'he is dead'. It must be remembered that the perfect tense views the action from the present only. If you have done any Latin, do not run away with the idea that the perfect (as in Latin) can serve to relate an action in the past. That is the aorist's job.

The perfect tense is formed by a sort of grammatical stutter, by putting in front of the verb the first letter of the verb, if it begins with a consonant, followed by the letter *ε*. Thus *λυω*, 'I loose', has the perfect *λελυκα*, and *ποιεω* has *πεποιηκα*. This is called 'reduplication', because it doubles the first letter. When the verb begins with an aspirated consonant—e.g. *χορευω*, *φιλεω*—the 'h' of the initial letter is dropped in reduplication, its unaspirated equivalent being substituted. Thus *χορευω* becomes *κεχορευκα*, *φιλεω* *πεφιληκα*, and *θανυαζω* *τεθανυμακα*. Verbs beginning with a vowel lengthen it as they do in the case of an augment. Verbs beginning with two consonants (unless the second be *ρ*, *λ*, or *ν*) or a double consonant (*ξ*, *ζ*, *ψ*) prefix an *ε* instead of reduplicating—e.g. *εὕρισκω*, 'perfect'—*ἠύρηκα*

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(Heureka! "I've found it!" as Archimedes said, when he jumped out of his bath). σπευδω, 'I hasten', becomes ἔσπευκα, and ζωγρεω, 'I capture', becomes ἔζωγρηκα.

### PERFECT TENSE

λελυκα, I have loosened.  
 λελυκος, you (singular) have loosened.  
 λελυκε(ν), he (or she) has loosened.  
 λελυκαμεν, we have loosened.  
 λελυκατε, you (plur.) have loosened  
 λελυκασι(ν), they have loosened.

The participle from this form has a first declension ending in the feminine, but a third declension ending in the masculine and neuter.

### PERFECT PARTICIPLE

<i>Masc.</i>		<i>Fem.</i>		<i>Neuter.</i>	
<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
N. λελυκώς	-κοτες	λελυκυια	-αι	λελυκος	-κοτα
A. λελυκοτα	-κοτας	λελυκυιαν	-ας	λελυκος	-κοτα
G. λελυκοτος	-κωτων	λελυκυιας	-ων	λελυκοτος	-κωτων
D. λελυκοτι	-κοσι	λελυκυια	-αις	λελυκοτι	-κοσι

It describes, of course, a state resulting from a past action; thus λελυκώς means 'having loosed'—i.e. 'being a deliverer', and πεπωκώς (from πινω, 'I drink') really means 'having drunk and still feeling the effects of it'.

## PLUPERFECT TENSE

There is another tense in the active, called the pluperfect. We are sure of your enthusiastic support when we counsel you *not* to learn this horror. It is included here in case you want at any time to refer to it. Although it means 'had', and is the perfect tense viewed from the past, it does not occur with sufficient frequency in Greek to warrant your making a special study of it. It is a spluttering business, because it requires you to put an augment on top of a reduplication.

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ἐπεπαιδευκη, I had trained.

ἐπεπαιδευκης, you (singular) had trained.

ἐπεπαιδευκει, he (or she) had trained.

ἐπεπαιδευκεμεν, we had trained.

ἐπεπαιδευκετε, you had trained (plur.).

ἐπεπαιδευκεσαν, they had trained.

The real meaning of the first person of this tense is, however, more like 'I used to be (someone's) ex-trainer'. The aorist is frequently used to translate the English 'had'.

## EXERCISE. PERFECT TENSE

Translate :—

1. νενικηκαμεν τους πολεμious. 2. ἐζωγρηκασι του των Ἀθηναιων στρατηγον. 3. τι ποτε γεγονεν ἐν τη πολει; 4. πολλακις τεθauμακα τι θελεις τοιαυτα λεγων. 5. ἀποβεβληκας ἐν τῷ ποταμῷ παντα τα ιματια. 6. τοις νενικηκοσιν αὐτος ὁ στρατηγος ἀγγελλει την νικην. 7. ἀκηκοατε ὅτι ὁ ῥητωρ

ώφληκε την δικην ; 8. τεθνηκοτος του βασιλεως, καινων έχομεν ήγεμονα. 9. όρω τας γυναικας τα προσωπα μεταβεβληκυιας. 10. τι κακον πεποιηκας τους πολεμious ;

### KEY TO EXERCISE

1. We have conquered the enemy. 2. They have captured the general of the Athenians. 3. Whatever has happened in the city? 4. I have often wondered what you mean (lit. wish) in saying such things. 5. You have lost all your clothes in the river. 6. The general himself is announcing the victory to those who have conquered. 7. Have you heard that the orator has lost his suit? 8. The king being dead, we have a new leader. 9. I see the women have changed their faces. 10. What harm have you done the enemy?

### The Careless Talker

From Theophrastus's *Characters*.

Theophrastus was born in 370 B.C. at Eresus in Lesbos. He came to Athens, and studied philosophy, first under Plato and then under Aristotle, who persuaded him to change his name from Tyrtamus to Theophrastus (divinely eloquent). He became one of the Peripatetic School of philosophers, who derived their name from the practice of walking up and down as they taught in the Lyceum or the Garden, whose colonnades and porticoes provided a famous resort for all men of learning and culture all the world over. It must be remembered that the term 'philosophy' embraced in those days nearly every branch of then existing knowledge, of which one of the most important was what we now term Science. Men of learning in those days seemed to take all knowledge in their stride. The vast mass of

accumulated knowledge which Aristotle, for instance, had at his fingers' ends is truly staggering. Theophrastus himself wrote two hundred works, and is said to have had two thousand pupils, when he eventually became President of the Lyceum. Among his pupils was Menander, who has been already quoted. The chief fame of Theophrastus rested on a Botanical Work in two volumes, in which he catalogued many kinds of plants. His other and better known extant work is called the Characters—a series of short sketches in which he delineates with wonderful artistry and humour various "types" of city life. Perhaps this literary form had its origin in an after-dinner game beginning with questions—What is Meanness? What is Cowardice etc.? Each sketch begins with a definition, and then proceeds to illustrate from real life the behaviour of the Mean Man, the Coward, and so on. Here is that well-known scourge of modern times, the spreader of false rumours. From the Characters of Theophrastus we are able to gather a good deal about contemporary Athenian life, and we shall see that the Athenian of more than 2000 years ago does not differ much from his modern counterpart in any country. Theophrastus died probably about 287 B.C.

### ΛΟΓΟΠΟΙΙΑ

● ἡ δὲ λογοποιία<sup>1</sup> ἐστὶ συνθεσις<sup>2</sup> ψευδῶν λόγων καὶ πρᾶξεων ὥσπερ θέλει ὁ λογοποιός. ὁ δὲ λογοποιός

1. λογοποιία, 'making of tales', 'manufacture of rumours.'. 2. Cf. 'synthesis', 'a putting together'.

τοιουτος<sup>3</sup> τις<sup>4</sup> οἷος ἀπαντησας τῷ φιλῷ, εὐθύς κατα-  
 βαλὼν το ἦθος<sup>4</sup> το ἐπὶ του προσωπου και μειδιασας,  
 ἐρωτησαι 'Ποθεν συ; και Πως ἔχεις;<sup>5</sup> και 'Ἐχεις τι  
 περι τουδε εἶπειν καινον;<sup>6</sup> και οὐκ ἔσας ἀποκριν-  
 ασθαι (to answer), εἶπειν 'Τι λειγεις; οὐδεν ἀκηκοας;<sup>7</sup>  
 μελλῶ<sup>8</sup> σε εὐωχησειν καινων λογων.' και ἔστιν  
 αὐτῷ ἡ στρατιωτης τις ἡ παις 'Ἀστειου του αὐλητ-  
 ου<sup>9</sup> ἡ Λυκων ὁ ἐργολαβος<sup>10</sup> ὅς παραγεγονεν ἐξ  
 αὐτης της μαχης. 'Ἀπο τουτου γαρ' φησιν 'ἀκη-  
 κοα.' αἱ μεν οὖν ἀναφοραι<sup>11</sup> των λογων τοιαυται  
 εἰσιν αὐτῷ ὧν οὐδεις οἷος τ' ἔστιν<sup>12</sup> ἐπιλαβεσθαι (to  
 lay hands on). λειγει δε ὅτι οὗτοι ἀγγελλουσιν ὡς

3. τοιουτος . . . οἷος, 'of such a kind . . . as to'. Th.'s Characters are all based on this formula. Usually a string of infinitives follows. 4. See c. 3 and c. 10. Here it means the 'customary expression'. His face lights up when he sees a victim. 5. 'How are you?' but ancient, as well as modern Gk., used ἔχω. 6. Cf. A. R. Burn, *The Modern Greeks*, Nelson, 1944. "One finds also (i.e. in Modern Greece) what amuses the English reader of Greek Tragedy—the torrent of questions that welcomes each new arrival on the scene. Where do you come from? Where are you going to? What is your name? How old are you? What is your profession? Why have you come here? etc."; cf. also Acts 17, 21. 7. The perfect of ἀκουω, ἀκηκοα, is irregularly formed, though its endings are, of course, regular. 8. μελλῶ, 'I am going to', is usually followed in Gk by a fut. infin. 9. A son of the man who played in the regimental band would be bound to know—like the charwoman at the War Office! 10. 'A contractor'. A big man connected with the Ministry of Supply, who had just come from the Front Line (from the battle, αὐτης, itself). 11. ἀναφοραι. ἀνα + φερω = re-fer. His authorities, to which he refers. Always unget-at-able! 12. οἷος τ' εἰμι, a fixed expression = 'I am able'. 13. ὁ βασιλεὺς, the four-year-old son of Alexander, supported by the general Polysperchon. His claim to the throne and defeat of Cassander, son of the regent, would be as fantastic as it would be distasteful to Theophrastus and his friends.

Πολυσπερχων και ὁ βασιλεὺς <sup>13</sup> νενίκηκε και Κασσανδρον <sup>14</sup> ἐζωγρηκασιν. εἰπόντος δε τινος <sup>15</sup> 'Σὺ δε ταῦτα πιστεῦεις; ' ὑπολαμβάνει <sup>16</sup> ὅτι 'Γέγονε το πρᾶγμα' παντες γὰρ ἐν τῇ πολεὶ βρωσι και συμφωνουσι. <sup>17</sup> ὁ λογος ἐπεντείνει. ταῦτα <sup>18</sup> γὰρ λεγουσι παντες περὶ τῆς μαχῆς· πολυς ὁ ζωμος <sup>19</sup> γεγονε. σημειον <sup>20</sup> δε μοι τα προσωπα των ἐν τοις πρᾶγμασι. <sup>21</sup> ὅρως γὰρ αὐτων παντων μεταβεβληκοτα. <sup>22</sup> παρακηκοα δε και παρὰ <sup>23</sup> τουτοις κρυπτομενον (is in hiding) τινα ἐν οἰκίᾳ ἤδη πεμπτην ἡμεραν, <sup>24</sup> ἡκοντα ἐκ Μακεδονιας, ὅς παντα ταῦτα οἶδε. δει δ' αὐτον σε μονον εἶδεναι. <sup>25</sup> πασι δε τοις ἐν τῇ πολεὶ προσδεδραμηκε <sup>26</sup> λεγων.

14. Cassander was in favour at Athens at the time. When Cassander was a young man Alexander is said to have banged Cassander's head against a wall, because he laughed at the Persian mode of prostration (see προσκυνεω, c. 8 and 11). 15. "Upon someone saying . . ." (see c. 11, Strabo, n. 11). Gen. abs. 16. See c. 11, Æsop, n. 22. 17. "All voice (the story) together." A symphony is an agreement of sound. 18. ταῦτα, Crasis (c. 8) for τα αὐτα, 'the same (things)'. Distinguish between the uses of αὐτος; ὁ αὐτος ἀνὴρ, 'the same man', and ὁ ἀνὴρ αὐτος, or αὐτος ὁ ἀνὴρ, 'the man himself'. 19. 'There's been buckets of soup.' Lit. ζωμος, 'the gravy'—a slangy euphemism for 'bloodshed'—has become (pf. of γιγνομαι) widespread, πολυς'. 20. Understand ἔστι. Lit. 'it's a sign (sema-phore) for me, their faces'—'I can see it in the faces'. 21. οἱ ἐν τοις πρᾶγμασι: those in affairs—"the high-ups". 22. 'Having changed', here intrans., though the verb is usually trans. 23. παρὰ with dat. 'at the house of'. He is saying that a messenger from Macedonia with all this news has been locked up by the authorities, and deliberately kept incommunicado. 24. 'Already for the fifth day'; the expression is equivalent to πέντε ἡμέρας, which expresses extent of time in the accus. case. 25. δει. Lit. 'It binds you alone to know'—i.e. It is necessary for you alone to know. 'Don't tell anyone else' is the talemonger's invariable injunction. 26. See c. 11, Æsop, n. 12, This is the perf. of προστρέχω, 'run up to'.

των τοιούτων ἀνθρώπων τεθναμακα τι ποτε θελουσι λογοποιουντες. οὐ γὰρ μόνον ψευδη λεγουσιν ἀλλὰ καὶ ἄλυσιτελη<sup>27</sup> πλαττουσι. πολλακις γὰρ αὐτῶν οἱ μὲν<sup>28</sup> ἐν τοῖς βαλανείοις<sup>29</sup> περιστάσεις<sup>30</sup> ποιουντες τα ἱματια ἀποβεβληκασιν οἱ δ'<sup>28</sup> ἐν τῇ στοᾷ<sup>31</sup> πεζομαχίᾳ καὶ ναυμαχίᾳ νικωντες ἐρημούς δικας ὥφληκασιν.<sup>32</sup> πανυ δὲ τάλαιπωρον ἐστὶν αὐτῶν τὸ ἐπιτηδεύμα.<sup>33</sup>

## VOCABULARY

ἀγγέλλω, report.

ἀπανταῶ, meet.

ἀποβαλλῶ (pf. -βεβληκα),  
lose.

ἀποκρινομαι, answer.

Ἄστυς, an Athenian.

αὐλητής, -ου, flute-player.

βαλανεῖον (n. pl.), bath.

βασιλεὺς, -εως, king.

βοᾶω, shout, cry.

δική, lawsuit.

ἰᾶω, allow.

εἰδέναι, inf. of οἶδα, know.

ἐπεντύνω, gain ground,  
spread.

ἐπιλαμβάνομαι, catch hold  
of.

ἐπιτηδεύμα, -ατος, way of life.

27. ἀ-, 'not', -λυσι, 'paying', -τελης, 'what is due'—unprofitable. 28. οἱ μὲν, 'some' . . . οἱ δέ, 'others'. See c. 11, Aesop, n. 29. 29. The baths were always the resort of idlers. 30. περιστάσις, 'a standing round'—i.e. a crowd. While he assembles a crowd, someone gets away with his cloak. The clothes-stealer was a common nuisance at the baths. 31. ἡ στοᾶ, 'the porch'. A well-known public place in Athens. It was decorated with frescoes, depicting the victories of the Athenians over the Persians at Marathon, etc. A school of philosophers meeting there gained the name Stoic; their professed indifference to pain gave us the adj. 'stoical'. 32. ὥφλισκανώ (pf. ὥφληκα) ἐρημον δίκην. Notice the ending of the adj. Some 2nd declens. adjs. have no separate fem. form. Lit. 'I lose an undefended suit'. To fail to turn up when one's case is called in the law-courts, and so let judgment go against one by default. Litigation was so frequent at Athens that any citizen had to be ready at any time to defend himself. The rumour-monger has become so engrossed in imaginary victories that he has forgotten his case. 33. 'Way of life.'



ἐρημος, -ov, deserted, of a law-suit at which one of the parties fails to appear (*der.* eremite).

ἔρωταω, ask (a question).

εὐθύς, immediately.

εὐώχεω, give a feast of.

ζωγρεω, take alive.

ἤ, either, or.

ἦκω, I have come—used as pf. of έρχομαι, come, go.

θαυμάζω, wonder.

ἱμάτιον, cloak.

καινός, -η, -ov, new.

Κασανδρός, son of Antipater, regent of Macedonia.

καταβάλλω, cast down, drop, relax.

κρυπτόω, conceal.

Λυκων, business man at Athens.

μειδῶ, smile.

μαχη, battle.

ναυμαχία, sea-fight.

νικάω, conquer.

ὀφλισκανω (pf. ὠφληκα), lose.

παραγιγνομαι (pf. -γεγονα), come from.

παρακουω, hear on the side.

πεζομαχία, infantry battle.

πέμπτος, -η, -ov, fifth.

πίστευω, believe, trust.

ποθεν, whence?

πολλακις, often.

Πολυπερχων, a general.

πράγμα, -ατος, affair.

πράξις, -εως, deed.

προστρέχω, run up to.

πώς, how?

ταλαιπωρός, -α, -ov, hard.

ψευδής, false.

ὥστερ, just as.

### The Cicada

Here is a simple little poem, of unknown authorship, to the τῆτιξ, often wrongly translated 'grasshopper', that 'tick-ticks' or rather 'tet-tinks' all day, unseen among the asphodel, on any Greek hill-side, especially at Pan's noon-time. Its metre is very simple—two short syllables, followed by three trochees, the last syllable being either long or short, e.g. 'How we | bless you, | dear cíc | adā'—but the metre in English has an unfortunate resemblance to Hiawatha.

#### Literal Translation.<sup>1</sup>

Μεκαρίζομεν σε τῆτιξ  
ὅτε δένδρεων ἐπ' ἄκρων  
ὀλίγην ἔρροσον πεπωκώς

We bless you, cicada,  
when on the tree tops  
having drunk a little dew

• <sup>1</sup> A verse translation is given in the key.

*Literal Translation.*

βασιλεὺς ὅπως αἰδεῖς  
 σα γὰρ ἔστι κείνα πάντα,  
 ὅποσα βλέπεις ἐν ἀγροῖς,  
 ὅποσα τρέφουσιν ὕλαι.

like a king you are singing;  
 For yours are those things all,  
 all that you see in the fields,  
 all that the woods nourish.

συ δε τιμῶς βροτοῖσιν,  
 θερεὸς γλυκεὺς προφητῆς.  
 φιλεοῦσι μὲν σε Μοῦσαι,  
 φιλεῖ δε Φοῖβος αὐτός,  
 λιγυρὴν δ' ἔδωκεν ὁμῆν.  
 τὸ δε γῆρας οὐ σε τείρει,  
 σοφὸς, γηγενής, φιλυμνε,  
 ἀπαθὴς δ', ἀναιμοσάρκες,\*  
 σχεδὸν εἰ θεοῖς ὅμοιος.

You are respected by mankind,  
 sweet prophet of summer.  
 The Muses love you,  
 and Phœbus himself loves you,  
 and he gave you a sweet voice.  
 Old age doesn't wear you,  
 wise one, earth-born, music-lover,  
 passionless, with bloodless flesh,  
 you are almost equal to the gods.

Edmund Blunden has translated the poem (*Oxford Book of Greek Verse in Translation*, p. 225), the end being as follows:—

“ Tiny philosopher,  
 Earth-child, musician,  
 The world, flesh, and devil,  
 Accost you so little,  
 That you might be a god.”

---

\* Compound of αἷμα, ‘blood’ (anæmic, hæmorrhage) and σαρκ- root of σὰρξ ‘flesh’ (sarcophagus, sarcology, etc.).

## CHAPTER XIII

### THIRD DECLENSION NOUNS (continued)

#### VOWEL STEMS, DIPHTHONGS AND IRREGULARS

1. The other main type of the 3rd declension consists of *vowel stems*, of which by far the commonest have the termination -σις. There are twelve in Chap. 3. How many can you remember? And what does the termination denote? E.g. διαγνωσις, ἀναλυσις, κρισις, ὑποθεσις, φθισις, στασις.

They are declined thus: πολις, 'city' (*politics*).

	<i>Sing.</i>	<i>Plur.</i>
N.	πολις	πο <u>λεις</u> (for ε-εις)
V.	πολι	
A.	πο <u>λιν</u>	πο <u>λεις</u> (for ε-ας)
G.	πο <u>λεως</u>	πο <u>λεων</u>
D.	πο <u>λει</u> (for ε-ι)	πο <u>λεσι</u>

Notice the accusative singular termination -ιν, the genitive singular -εως, the accusative plural the same as the nominative plural, and the uncontracted genitive plural.

Here are some examples. They are all feminine.

	<i>Gen. sing.</i>	<i>Eng.</i>	<i>Derivative</i>
ἡ πίστις τερψις λυσις	πιστε <u>ως</u> τερψε <u>ως</u> λυσε <u>ως</u>	belief, trust, faith delight a loosing, freeing	— Terpsichore analysis
δυναμις	δυναμ <u>εως</u>	power	{ dynamic dynamite dynamo

	<i>Gen. sing.</i>	<i>Eng.</i>	<i>Derivative</i>
φυσις	φυσεως	growing, evolu- tion, nature	physics
ὕβρις	ὕβρεως	pride	hubris
μνησις	μνησεως	remembering, memory	{ amnesia amnesty
ὄψις	ὄψεως	sight	Cyclops, optical
αἰσθησις	αἰσθησεως	perception	aesthetic
ταξις	ταξεως	arranging	syntax
στασις	στασεως	revolt	—

2. A few *masc. and fem. nouns in -υς*, and *neuters in -υ* are declined like *πολις*—e.g.

	<i>Gen. sing.</i>	<i>Eng.</i>	<i>Derivative</i>
πελεκυς	πελεκεως	axe	—
πρεσβυς	πρεσβεως	old man	presbyter
ἄστυ	ἄστεως	city	—

But others in *-υς* and *-υ* are declined with stem in *-υ*, e.g.

	<i>Gen. sing.</i>	<i>Eng.</i>	<i>Derivative</i>
ὕς	ὕος	pig	—
ἰχθυς	ἰχθυος	fish	Ichthyosaurus (lizard- fish)
δρυς	δρυος	oak	—
δακρυ	δακρυος	tear	—

Thus *ἰχθυς* and *δακρυ* are declined thus:—

	<i>Sing.</i>	<i>Plur.</i>	<i>Sing.</i>	<i>Plur.</i>
N.V.	ἰχθυς	ἰχθυες	δακρυ	δακρυα
Acc.	ἰχθυν	ἰχθυας or ἰχθυσ	δακρυ	δακρυα
Gen.	ἰχθυος	ἰχθυων	δακρυος	δακρυων
Dat.	ἰχθυι	ἰχθυσι	δακρυι	δακρυσι

3. Many nouns ending in -εὺς ('the man who') are declined thus:—

<i>Sing.</i>	<i>Plur.</i>
N. βασιλεὺς (king)	N. βασιλῆς (note this—
V. βασιλεῦ	for ε -ες)
A. βασιλεα	A. βασιλεας (note that
G. βασιλεως	this does not
D. βασιλει	contract)
	G. βασιλεων
	D. βασιλευσι

Similarly, ἵππευς, horseman.  
 ἱερεὺς, priest.  
 γονεὺς, parent.  
 Ἀχιλλεὺς, Achilles.  
 φονεὺς, murderer.

4. Nouns ending in -ης. They are really contracted, and are most easily learnt from the uncontracted forms—e.g. τριηρης (trireme), and many proper names, such as Δημοσθενης and Σωκράτης, the σ dropping out between two vowels and contraction resulting.

<i>Sing.</i>	<i>Plur.</i>	
N. τριηρης	N.V. τριηρεις	Δημοσθεν-ης
V. τριηρες	—	-ες
A. τριηρη (for ε-α)	A. τριηρεις	-η
G. τριηρους (for ε-ος)	G. τριηρων	-ους
D. τριηρει (for ε-ι)	D. τριηρεσι	-ει

(For rules of contraction, see c. 20.)

5. We now have left only some irregular nouns, but they are common. Here are a few that you will frequently meet:—

Nom.	Eng.	Sing.			Plur.			
		Acc.	Gen.	Dat.	Nom.	Acc.	Gen.	Dat.
αἰδώς	sense of shame, modesty, re- spect	αἰδῶ	αἰδούς	αἰδοί	—	—	—	—
ἤχῳ	echo	ἤχῳ { ἤρωα ἤρῳ }	ἤχους	ἤχοι { ἤρῳι ἤρῳ }	—	—	—	—
ἦρως	hero	ἦρῳα	ἦρῳος	ἦρῳι	ἦρῳες	ἦρῳας	ἦρῳων	ἦρῳαι
θρίξ	hair	τριχῶ	τριχῶς	τριχί	τριχες	τριχας	τριχων	θρίξ
νεύς	ship	νεῦν	νεῶς	νηί	νηες	νεας	νεων	νεύς
βούς	ox	βουν	βοῶς	βοί	βοις	βους	βων	βούς
ὕδωρ	water	ὕδωρ	ὕδατος	ὕδατι	ὕδατα	ὕδατα	ὕδατων	ὕδασι
γυνή	woman	γυναικα	γυναικος	γυναικι	γυναikes	γυναικας	γυναικων	γυναιξι
Ζεὺς	Zeus	Δία	Διός	Διι	—	—	—	—
κύων	dog	κύνα	κυνός	κυνι	κυνες	κυνας	κυνων	κυσι

Translate :—

1. ἔπει ποταμοὶ εἰσὶ κενοὶ ὕδατος, οἱ ἰχθυεὶς οὐ ζῶσιν (live).

2. οἱ ἀγαθοὶ παῖδες τῇ μητρὶ τερψίν φέρουσιν, οἱ δὲ κακοὶ δακρύα.

3. ὁ βασιλεὺς ἐκέλευσε τοὺς ἵππους σῶζειν πάντας τοὺς δῖας καὶ τοὺς αἰγας.

4. ἡ τοῦ Ἀχιλλέως ὕβρις ἔφερε μυρία κακά τοῖς Ἑλλήσιν.

5. οἱ κύνες, ὥσπερ οἱ πρεσβεῖς, μάλιστα φιλοῦσι σίτον καὶ ὕπνον.

### Key

1. When rivers are empty of water, fish do not live.

2. Good children bring delight to their mother, but naughty ones tears.

3. The king ordered the cavalry to save all the sheep and goats.

4. The pride of Achilles brought a thousand woes to the Greeks.

5. Dogs, like old men, like especially food and sleep.

### From Greek Writers

Translate :—

● 1. ἄνδρες<sup>1</sup> εἰσὶ πόλεις, οὐ τειχὴ<sup>2</sup> οὐδὲ νηεὶς<sup>3</sup> ἀνδρῶν κεναί.

2. οἱ ἀμαθεῖς ὥσπερ ἐν πελάγει καὶ νυκτὶ φέρονται<sup>4</sup> ἐν τῷ βίῳ.

3. οἱ γονεῖς<sup>5</sup> καὶ οἱ διδασκαλοὶ αἰδούς<sup>6</sup> ἀξιοὶ εἰσιν.

4. παντ' ἐκ-καλυπτῶν ὁ χρόνος εἰς τὸ φῶς ἄγει.

Sophocles.

---

1. Nom. plur. of ἀνὴρ, c. 9. 4. 2. c. 10. 7. 3. c. 13. 5.  
4. Pres. ind. pass. of φέρω, 'I carry'. 5. c. 13. 3. 6. c. 13. 5.

*A Strong Hairwash.*

την κεφαλὴν βαπτὼν τις<sup>7</sup> ἀπώλεσε<sup>8</sup> τὰς τρίχας<sup>9</sup>  
αὐτάς,<sup>10</sup>  
καὶ δάσυσ ὦν<sup>11</sup> λίαν ὦον ἀπας γέγονεν.<sup>12</sup>

*Woman.*

δεινὴ μὲν ἄλκη κυμάτων θαλασσιῶν,  
δεινὰ δὲ ποταμῶν καὶ πυρὸς θερμὸν πνοαί,  
δεινὸν δὲ πένια, δεινὰ δ' ἄλλα μυρία,  
ἀλλ' οὐδὲν οὕτω δεινόν, ὥς γυνή, κακόν.—Euripides.

*Man.*

ὄνηρ γὰρ ἄνδρα καὶ πόλιν σώζει πόλιν.  
ἀπάσα δὲ χθὼν<sup>13</sup> ἀνδρὶ γενναίῳ πατρὶς.<sup>14</sup>

*Two Fragments of Sappho (atticised).**Evening.*

Ἔσπερὲ πάντα φέρων,<sup>15</sup> ὅσα<sup>16</sup> φαινολὶς ἐσκεδάσ'<sup>17</sup>  
ἦως,  
φέρεις ὄϊν, φέρεις αἶγα,<sup>18</sup> φέρεις ἄπο<sup>19</sup> μητέρι παιδα.

*Night.*

\* Ἀστέρες<sup>20</sup> μὲν ἄμφι καλὴν σελήνην

7. τις, indef. pron., v. 24. 8. ἀπώλεσε, 3rd sing. aor. ind. act. of ἀπολλύμι, 'destroy' or 'lose'. 9. c. 13. 5. 10. Reflexive 'themselves', c. 24. 11. ὦν, pres. part. of εἰμι, 'I am'. 12. γέγονε(v), 3rd sing. strong perf. of γίγνομαι, 'has become'. 13. c. 10. 14. c. 9. 15. Pres. partic. of φέρω. 16. ὅσα, c. 8 and 24, correlatives. 17. aor. of σκεδαννυμι, 'I scatter'. 18. c. 9. 19. ἄπο, usually a preposition, here equivalent to an adv. φέρεις, ἄπο = ἄπο-φέρεις, 'thou bringest back'. 20. This lovely fragment has only come down to us because it was quoted by an ancient commentator to explain a certain line of Homer



ἀψ<sup>21</sup> ἀποκρυπτουσι φαινον εἶδος,  
ὅπποτε πληθουσα μαλιστα λαμπει  
γην ἐπὶ<sup>22</sup> πασαν.

Sappho lived in Lesbos c. 600 B.C. Of her many poems ('speech mixed with fire' says one ancient critic, 'a few, but roses' says another) only fragments remain. Her language has 'the simplicity of plain speech raised to the highest pitch of expressiveness,' says Dr. Bowra.

## VOCABULARY

ἀγω, I bring, bear.	Ἑσπερος, -ου, Evening Star, Hesperus.
ἀλκη, -ης, might, strength.	ἠώς, dawn (Eothen).
ἀμαθής, -ες, unlearned, ignorant.	θαλασσιος, -ια, -ιον, of the sea (θαλασσα).
ἀμφι (prep.), around.	κεφαλή, -ης, head (brachycephalic).
ἀπας, stronger form of πας.	λαμπω, I shine (lamp).
ἀποκρυπτω, I hide (apocrypha, things hidden away, secret).	λίαν (adv.), very, exceedingly.
βαπτω, I wash (baptise), dye.	μαλιστα (adv.), especially, most, very much.
γενναίος, -α, -ον, noble.	μυριοι, -αι, -α, 10,000, myriad, and so, countless.
δαΰς, -ια -υ, shaggy.	οἷς (orig. ὄφεις, Lat. ovis), sheep.
δεινός (adj.), strange, terrible.	ὅπποτε, whenever, (ὅποτε in Attic).
διδασκαλός, -ου, teacher (from διδασκω, I teach).	οὕτω, so (followed by an adj.), thus.
εἶδος, -ους, appearance.	
ἐκ-καλυπτω, I uncover, reveal (Apocalypse = Revelation).	

about the stars under a full moon. The metre is Sapphic—her favourite one. The text here has been atticised. Sappho wrote in the Æolic dialect thus:—

Ἄσπερες μὲν ἀμφὶ καλὰν σελανναῖαν  
ἀψ ἀποκρυπτοῖσι φαινὸν εἶδος  
ὅπποτα πληθούσα μαλιστα λαμπή  
γὰν ἐπὶ πάσαν

<sup>21</sup> ἀψ = ἀπο adv. as 19. <sup>22</sup> Order is ἐπὶ πάσαν γην, 'over the whole earth', for use of ἐπὶ with acc., v. 22.

πελαγος, -ους, sea.

πενια, -ας, poverty.

πληθω, I am full (plethora).

πνοη, -ης, breath, blast.

σωζω, I save.

φαινος, -α, -ον, bright.

φαινολις (*poet. adj.*), light-bringing.

φως (contr. for φαιος), φωτος, light.

ωσπερ, just as.

## CHAPTER XIV

### THE MIDDLE VOICE

#### Active and Passive

Most people are familiar with the active and passive voices in English. The active voice of the verb shows the subject as acting; and the same is true of Greek—e.g. The boy leads the dog, ὁ παῖς ἄγει τὸν κύνα; the passive voice shows the subject as acted upon—e.g. The dog is led by the boy, ὁ κύων ἄγεται ὑπὸ τοῦ παιδός.

#### Middle

Greek, however, has also a middle voice, in which, roughly speaking, the subject acts, directly or indirectly, upon itself. This occurs in several ways, of which the following are the most important:—

*Reflexive.* ἐνδύω (like the English 'endue'), I clothe another (active).

ἐνδύομαι, I clothe myself in . . . .

*Indirect Reflexive.* Far more common than this, however, is the middle voice, used in the sense of doing a thing for one's self, or in one's own interest.

*E.g.*, φέρω, I bring.

φέρομαι, I bring for myself = I win.

μεταπεμπω, I send A after B.

μεταπεμπομαι, I send A after B to bring him back to me—I send for B.

*Intransitive.* Sometimes the middle represents an intransitive meaning of a transitive verb—e.g.

παυω τον ιππον, I stop the horse.

ο ιππος παυεται, the horse makes itself to stop  
—i.e. stops (intrans.).

*Causative.* Sometimes, too, the middle implies getting a thing done for one's self—having it done.

λυω, I free.

λυομαι, I get freed for myself = I ransom.

διδασκω, I teach.

διδασκομαι, I get (my son) taught.

*Possessive.* Occasionally the middle voice conveys the force of a possessive pronoun, so that—

λουω τους ποδας, I wash the feet (of others).

λουομαι τους ποδας, I wash my own feet.

*Reciprocal.* Often in the plural the middle voice implies a reciprocal reflexive pronoun—

ασπαζονται, they embrace one another.

διαλεγονται, they talk with one another.

*Developed Meaning.* In many verbs it will be found that the development of the meaning of the middle voice has in the long run led to a sense far removed from that of the active.

αιρω = αιρω, I take.

αιρομαι = αιρουμαι, I choose, elect, prefer.

γραφω, I write.

γραφομαι, I get someone's name entered on a  
list—I accuse.

δανειζω, I lend.

δανειζομαι, I get someone to lend to me = I borrow.

It is all a little frightening at first, but no one will expect you to deduce the sense of the middle from the active—so don't worry. As you learn more and more Greek verbs, you will see how the principle works out.

*Deponent Verbs.* Besides the above, however, there is a very large number of Greek verbs which are middle in their form but active in their meaning. These are called *deponent* verbs; the word means 'laying aside', and you may think of them as laying aside the meaning that is appropriate to their form (as middle), and hence as having acquired a new active meaning.

Here, then, are the forms. You will have to learn them carefully and be sure of them, so that you can recognize them again, as it is hardly possible to find a page of Greek in which they do not occur everywhere. The future is again formed by the addition of a single letter—the aorist and imperfect tenses must have their augment; we will leave the perfect until later.

## MIDDLE VOICE

### Present Tense

<i>Sing.</i>	<i>Plur.</i>
1. λυομαι	λυομεθα
2. λυει or λυη	λυεσθε
3. λυεται	λυσονται

Infinitive λυεσθαι; participle λυομενος, -η, -ον.

## Future Tense

- |                  |          |
|------------------|----------|
| 1. λυσομαι       | λυσομεθα |
| 2. λυσει οτ λυση | λυσεσθε  |
| 3. λυσεται       | λυσονται |

Infinitive λυσεσθαι ; participle λυσομενος, -η, -ον.

## Aorist Tense

- |                              |           |
|------------------------------|-----------|
| 1. ελυσαμην                  | ελυσαμεθα |
| 2. ελυσω (originally ελυσσο) | ελυσασθε  |
| 3. ελυσατο                   | ελυσαντο  |

Infinitive λυσασθαι ; participle λυσαμενος, -η, -ον.

## Imperfect Tense

- |                             |          |
|-----------------------------|----------|
| 1. ελυομην                  | ελυομεθα |
| 2. ελυου (originally ελυεο) | ελυεσθε  |
| 3. ελυετο                   | ελυοντο  |

## THE WRATH OF ACHILLES—I

One of the literary wonders of the world is the *Iliad* of Homer. The *Iliad* is an epic poem dealing with the exploits of the Greeks before Troy. It is written in hexameters in 24 books of some 600 lines each. Standing at the very dawn of history, it nevertheless shows no crudity of form or thought, no uncertainty of touch, no barbarism. It is a technical masterpiece, illuminated by flashes of genius never surpassed. Who wrote it? Who was Homer? One or many? When was it written? Was it committed to writing by its composer, or composers? These are baffling questions, to which none can give a certain answer. You will very soon be able to read the actual Greek of Homer.

In the meanwhile, the piece of Greek below deals with some of the subject matter of the 1st Book of the *Iliad*. It has been specially written to give you practice in the forms of the Middle Voice.

### The Greek leaders quarrel before Troy

● Δεκά μεν ἔτη <sup>1</sup> ἐμάχοντο περὶ τὴν Τροίαν οἱ Ἀχαιοί.<sup>2</sup> τῷ δὲ δεκατῷ ἤδη ἔτει<sup>3</sup> οὔτε εἰσεβίασσαντο εἰς τὴν πόλιν, οὔτε κατεστρέψαντο τοὺς Τρῶας· ἤμυναντο γὰρ αἶψα αὐτοὺς οἱ τ' ἄλλοι καὶ <sup>4</sup> ὁ Ἑκτώρ. κακῶς <sup>5</sup> δὲ καὶ <sup>6</sup> ἄλλως ἐγίγνετο τὰ τῶν Ἀχαιῶν πράγματα· ὁ γὰρ Ἀγαμέμνων καὶ ὁ Ἀχιλλεύς, ἡγεμόνες ὄντες τῶν Ἀχαιῶν, ὁμῶς διεφεροντο ἀλλήλοις περὶ παρθενίου τινος. ὅπως δὲ τοῦτο ἐγένετο, εὐθύς ἀκουσέσθε.<sup>7</sup>

### Chryses' plan to recover his daughter

Χρυσῆς, ὁ τοῦ Ἀπολλωνίου ἱερεὺς, οὐ <sup>8</sup> τὴν θυγατέρα ἔλυσσεν ὁ Ἀγαμέμνων, ἔπει βουλευτὰ ἀνακομίσσεται τὴν παρθενον, οὕτως βουλευεται.<sup>9</sup> αὐτὸς παρὰ <sup>10</sup> τοὺς Ἀχαιοὺς βήσομαι,<sup>7</sup> πολλὰ καὶ <sup>11</sup> καλὰ δῶρα φέρων. εἰ δὲ δεξόνται τὰ ἑμα δῶρα, οὐκ ἔστιν

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1. See c. 12, n. 25. 2. An early name for the fair-haired race, which, coming down from the north, joined with the Mediterranean peoples to form the Hellenes. 3. Dat. of time at which something occurs. 4. οἱ τ' ἄλλοι καὶ. See c. 15, n. 24. 5. The adverbial ending is -ως; see also ἄλλως, φίλως and αἰσχρῶς. 6. καὶ often means 'also'. 7. Many active verbs have a future deponent; cf. βήσομαι (βῶναι) ληψομαι (λαμβάνω). 8. οὐ. Notice the breathing carefully; not οὐ, but οὐ, gen. of ὅς, 'whose'. 9. Don't confuse βουλευομαι ('plan') with βούλομαι ('wish'). 10. The meaning of this prep. depends on the case that follows. With the dat. it means 'along with'. Lines that are παρ' ἀλλήλοις are 'alongside one another'. (Now you won't misspell it!) With the acc. it means 'to'. 11. Two adjs. with one noun must usually be coupled with 'and' in Gk.

ὅπως οὐ<sup>12</sup> λυσομαι την κορην. εἰ δ' αὖ μὴ<sup>13</sup> λυσουσιν αὐτήν, συγε,<sup>14</sup> ὦ Ἀπολλων, (ὥδε γὰρ ἐλίσσεται τον θεον) ἀποτείσει αὐτούς.'

Agamemnon rejects Chryses' plea—

ὦ σχετλιοι Ἀχαιοί! δια τι οὐ φιλιῶς ἐδεξασθε τον γεροντα; αἰσχροῦς γὰρ ἀπεώσασθε<sup>15</sup> αὐτον. παντων δε μαλιστα συγ', ὦ Ἀγαμεμνον. ποιοις λογοις ἀπεκρινῶ προς τον γεροντα! σκυθρωπος γὰρ ἐφαινου τη ὄψει καὶ εἰπας<sup>16</sup> τοιαδε —

ἄρ' οὐκ<sup>17</sup> αἰσχυνεί, ὦ γερον, τοιαυτα λεγων; ἡμεῖς γὰρ οἱ Ἀχαιοί οὐ ματην μαχομεθα. εἰ τινα κορην ἐν τη μαχη φερομεθα, οὐποτε ἀποπεμμπομεθα.'

—and dismisses him with threats, to the displeasure of Apollo

Ἄλλ' οὐδε ἐβουλομην', ἀπεκρινάτο ὁ γερωί, ἄνευ λυτροῦ κτησασθαι αὐτήν' καὶ δια τουτο ταυτα τα δωρα παρεσκευασαμην.'

Ὅπως μὴ ἡμεῖς (see that we don't) αὐθις ληψομεθα<sup>18</sup> σε παρα ταις ναυσιν', ἐφη ὁ Ἀγαμεμνων. νυν μὲν γὰρ ὀλοφυρεῖ, εἰτα δε οὐδεποτε παυσει ὀλοφυρομενός' τοιαυτα κακὰ πείσει.'

Ταυτ' ἀκούσας, ὦ Ἀπολλων, πως οὐκ<sup>18</sup> ἤχθου καὶ ὑπεσχον ἀποτείσεσθαι<sup>19</sup> τους Ἀχαιοὺς;

12. Lit. 'It is not how not . . .' a Gk. idiom for 'assuredly'.  
13. Negative after εἰ is μὴ, not οὐ. 14. Emphatic for συ.  
15. This word has a curious double augment. ἀπώθεω, ἀπέωσαμην, 'I thrust away from myself'. 'Osmosis', a scientific term derived from this verb, denotes the penetrating power of some liquids. 16. The 2nd person is irregular; εἶπας for εἶπες. 17. Are you *not* = Lat. *nonne*? ἀρα μὴ would mean—'You aren't ashamed, are you?' 18. Lit. 'How not?' a way of saying, 'Of course . . .' 19. Verbs of promising must always take a *future* infin. after them. They refer, of course, to the future.



## VOCABULARY

αἰσχρὸς (*adv.* -ως), shameful.  
αἰσχύνομαι, I am ashamed.  
ἀλλήλους, -ας, -α, one another.  
ἄλλως (*adv.*), otherwise.  
ἀμυνομαι, keep off from one-  
 self.  
ἀνσκοιμίζομαι, get back for  
 oneself.  
ἀνευ (*gen.*), without.  
ἀποσπμπομαι, send away  
 from oneself.  
ἀποτινομαι (*fut.* τεισομαι),  
 get one to pay back =  
 punish.  
αὐ, αὐθις, again.  
Ἀχαιοί, Achæan.  
ἀχθῶμαι, be vexed.  
βαίνω (*fut.* βησομαι), go.  
βουλεύομαι, plan.  
βούλομαι, wish.  
δεκα, ten.  
δεκάτος, tenth.  
δέχομαι, receive.  
διαφερομαι, differ, quarrel.  
ἐμβιαζομαι, force one's way  
 into.  
εἶτα, then.  
ἱερεὺς, -εως, *m.* priest.  
κακῶς (*adv.*), badly.  
καταστρεφῶμαι, I overturn for  
 myself = I subdue.

κταομαι, I get for myself.  
ληζομαι, win as booty.  
λυομαι, I loose for myself, I  
 ransom.  
λισσομαι, I beseech.  
λυτρον, -ον (*n.*), a ransom.  
μαλιστα (*adv.*), most.  
ματην (*adv.*), in vain.  
μη, οὐ, not.  
ναυς, *νεως*, *f.* a ship.  
ὄλοφυρομαι, bewail.  
ὅμως, nevertheless.  
ὅπως, how.  
οὐποτε } never.  
οὐδεποτε }  
ὄψις, -εως, *f.* face.  
παρασκευαζομαι, get ready for  
 oneself, prepare.  
παρθένος, -ου, *f.* maiden.  
πάσχω (*fut.* πεισομαι), suffer  
παύομαι, stop (*intrans.*).  
ποιός, -α, -ον, what sort of?  
σκυθρωπός, -η, -ον, scowling.  
σχετλῖος, rash, stubborn.  
ὑπισχνουμαι (*aor.* ὑπέσχωμην),  
 promise.  
φερομαι, take for oneself, win.  
φημι (*aor.* ἔφη), say.  
φιλῶ (*adv.*), kindly  
ὥδε, thus.

## THE WRATH OF ACHILLES—II

Apollo's vengeance and the seer's advice

● Οὕτως δὲ ὠργίζετο ὁ Ἀπολλῶν τοῖς Ἀχαιοῖς,  
 ὥστε <sup>1</sup> πολλοὺς νυκτῶρ ἐξερχομενὸς διειργασατο.<sup>2</sup>

1. ὥστε. See. II Æsop. II. 2. Notice an irreg. augment  
 on -εργαζομαι, making the aor. -εργασαμην.

πολλοὶ δὲ ἐγένοντο αἱ πυραὶ<sup>3</sup> τῶν αἰε<sup>4</sup> καίομενων.<sup>5</sup> τέλος<sup>6</sup> δὲ ὁ Ἀχιλλεύς, 'Οὐποτέ φευξομεθα', ἔφη, 'τὸν θάνατον, εἰ μὴ ἐρώτησομεν διὰ<sup>7</sup> μαντεύς τις τὸν θεὸν τι μεμφεται ἡμῖν.'<sup>8</sup> ἔπειτα δὲ ὁ Καλχῆς (μαντὶς γὰρ ἦν) ἐμαντεύσατο τοιαυτὴν —

'Σὺ δὲ, ὦ Ἀγαμέμνων, οὐτ' ἐδεξώ τα δῶρα, οὐτ' ἔλυσας τὴν τοῦ ἱερώς θυγατέρα. τοιγαροῦν οὐδέ ἀπώσῃ<sup>9</sup> τὸν λοιγόν. εἰ δὲ ἀποπεμψῇ<sup>9</sup> αὐτήν, πάντα καλῶς εὐθὺς ἔσται.'

### The dispute between Achilles and Agamemnon

ἤχθετο οὖν ὁ Ἀγαμέμνων καὶ ἀπεκρίνατο — 'Ἐπεὶ λίσσεσθε ἔμε πάντες, τὴν μὲν τοῦ γεροντός παρθένον ἀποπεμψομαι, τὴν δὲ Βρισηΐδα, τὴν τοῦ Ἀχιλλεύος κορὴν, ἀντὶ τῆσδε ληψομαι. ἄλλως γὰρ τὸ ἄθλον<sup>10</sup> ὁ<sup>11</sup> ἐν τῇ μάχῃ ἠνεγκάμην,<sup>12</sup> μόνος τῶν Ἀχαιῶν οὐχ ἔξω.'<sup>13</sup> πρὸς ταῦτα<sup>14</sup> ὁ Ἀχιλλεύς, ἴσῃν ὀργὴν

3. The invading Northerners burnt their dead, while the Mediterranean races buried theirs. 4. αἰ, 'from time to time'. There must have been a time when Apollo, who came with the Achæans, was a strange and fearful god to the Greeks. Then he is spoken of as the god who slays with 'the arrow that flieth by night'. Only when the Greeks got to know their Apollo better did they identify him with the sun and the arts. 5. καίω (*act.*), 'I burn'; καίομαι (*intrans.*), 'I burn'. Fut. καύσω, aor. ἔκαυσα; hence 'caustic'—*encausticum*—the purple ink used by Roman Emperors, which seemed to 'burn into' the paper; hence Fr. 'encre', Eng. 'ink'. 6. τέλος is often used adverbially, 'at last'. 7. διὰ + gen. 'through', 'by means of'. 8. ἡμῖν, 'us.' μεμφομαι takes the dat. 9. Be careful of, ἀπώσῃ (ἀπώθεομαι) and ἀποπεμψῇ; they are 2d person, not 3rd. 10. What a pity that our word 'athletics' is so bound up with ἄθλον, a prize! 11. ὁ neuter relative pron.—not masc. 12. Irreg. aor. of φέρομαι. 13. ἔχω becomes ἔξω in the future. Notice effect on οὐκ. 14. πρὸς ταῦτα, 'in reply to this'.

φαινων, εἶπεν, 'Ἄρ' ἀφαιρησεί<sup>15</sup> με την ἔμην παρθε-  
νον; ἄλλα λεγῶ σοι τοδε' ἡμεῖς οὐχ ἔσπομεθα<sup>16</sup>  
μετα σου<sup>17</sup> Τροϊανδε<sup>18</sup> των πολεμιων ἐνεκα<sup>19</sup> ἄλλα  
της ληϊδος, ὥστε εἰ ἀφαιρησεί τηνδε, οὐκετι ἐγωγε  
ὑπερ σου βουλομαι μαχεσθαι. ὑμεῖς δε κακα πολλὰ  
πεισεσθε, ἀλλ' ἐγὼ ἀφεξομαι του πολέμου.'

Οὕτως δε, κατὰ<sup>20</sup> τον Ὅμηρον, ἤρξατο ἡ του  
Ἀχιλλεως μηνις.

### VOCABULARY

ἀθλον, -ου (n.), prize.  
ἀντι, prep. (gen.), instead of.  
ἀπχεομαι, withhold oneself.  
ἀρχομαι, begin.  
ἀφαιρεομαι, take away from.  
διεργαζομαι, kill.  
ἐνεκα (gen.), for the sake of.  
ἐξερχομαι, come out.  
ἐπειτα, then.  
ἐπομαι, follow.  
καίωμαι, I burn (*intrans.*).  
ληϊς, -ιδος, f. booty.  
λοιγος, plague, pestilence.  
μαντις, -εως, m. seer.  
μαντευομαι, to prophesy.  
μεμφομαι (dat.), to blame.

μετα (gen.), with.  
μηνις, -εως, f. wrath.  
νυκτωρ (adv.), by night.  
ὀργιζομαι, be angry.  
οὐκετι, no longer.  
πυρα, -ας, f. a pyre.  
τελος (adv.), at last.  
τοιγαρουν, therefore.  
ὕμεις (pron.), you (pl.).  
ὑπερ (prep. gen.), on behalf of.  
φαινω, show.  
φευγω (f. φευξομαι), flee.  
Βρισηϊς, -ιδος, f. Briseis,  
captive maid of Achilles.  
Καλχας, -αντος, m. Calchas, a  
Greek prophet.

15. ἀφαιρεομαι, takes two accusatives: (1) what you take away, (2) whom you take it from. 16. Aor. ἔπομαι. 17. μετα + gen., 'with'. 18. -δε is attached to a word to indicate direction towards it. Τροϊανδε, to Troy. So Ἀθηναςδε = Ἀθηνας, to Athens. 19. ἐνεκα, 'for the sake of', always follows its gen. 20. κατὰ, 'according to'.

## CHAPTER XV

### THE PASSIVE VOICE

In the passive voice the subject is represented as acted upon—e.g.

ὁ παῖς παιδεύεται—the boy is being trained. If the 'agent', by whom an action is performed, is mentioned, the word ὑπό ('by') precedes it, and it is put in the genitive case—e.g.

ὁ παῖς παιδεύεται ὑπὸ τοῦ διδασκαλοῦ.

The boy is being trained by the master.

*Agent and Instrument.* Distinguish carefully between the agent *by whom* a thing is done, and the instrument *with which* it is done. It was a secret agent *by whom* the plans were stolen (ὑπό + genitive), but a blunt instrument *with which* (simple dative) the murder was done. Remember an agent must *live*, as the insurance man said when he was kicked out.

Instrument. ἡ θάλασσα ταρασσεται τοῖς ἀνέμοις.  
The sea is disturbed by the winds.

Agent. ἡ θάλασσα ταρασσεται ὑπὸ τοῦ Ποσειδῶνος.  
The sea is disturbed by Poseidon.

#### Tense Forms

It will occasion you much pleasure to know that you have already learnt the

## Present Passive

## Imperfect Passive

because these tenses are identical with the present middle and the imperfect middle. The passive forms, however, of the future and aorist are different from those of the middle.

Aorist	
<i>Sing.</i>	<i>Plur.</i>
ἔλυθην	ἐλυθημεν
ἐλυθης	ἐλυθητε
ἐλυθη	ἐλυθησαν
Future	
λυθησομαι	λυθησομεθα
λυθησῃ or -ει	λυθησεσθε
λυθησεται	λυθησονται

Note that -θη- is a characteristic sign of tenses peculiar to the passive, and that the endings of the aorist passive are like the endings of an *active* tense.

## ORPHEUS AND EURYDICE.—I

● Ἦν<sup>1</sup> δε ποτε αἰδως<sup>2</sup> τις,<sup>3</sup> Ὀρφευς<sup>4</sup> ὀνοματι, ὃς

1. Ἦν ' (There) was '. Gk. has no introductory word to correspond with the Eng. preparatory ' there '. 2. αἰδως, ' minstrel '. If you remember that α + ο = ω, you will see that this word is connected with ᾠδη = Eng. ' ode '. 3. τις, ' a certain '; the nearest thing the Gks. had to an indef. article. Do not confuse with the other τις τι, meaning ' who? what? or why? '. 4. Ὀρφευς. See the pretty song in *K. Henry VIII*, 3. 1. 3. " Orpheus with his lute. . . ." Also *Merchant of Venice*, 5. 1. 79. Orpheus was the reputed founder of a mysterious association which had members all over Ancient Greece. They had a secret ritual, and bound themselves to a certain way of life. They believed in

οὕτω <sup>6</sup> καλῶς ἐκθαριζε <sup>7</sup> τῇ λύρᾳ, ὥστε πάντα τα  
 ζωὰ καὶ τὰ δένδρα καὶ διὰ καὶ <sup>8</sup> τὰ ὄρη εἶπετο αὐτῷ  
 θαυμάζοντα. τοῦτου δὲ ἡ γυνή, ὡς ἐν τῷ κηπῷ  
 περιπατεῖ, <sup>9</sup> ὑπὸ δρακοντος <sup>10</sup> δακνεται· ἐπεὶ δὲ οὐκ  
 ἰατρειεῖται τὸ ἔλκος, <sup>11</sup> τέλος <sup>12</sup> ἀποθνήσκει. ἀγεται τε  
 ὑπὸ τοῦ Ἑρμοῦ, <sup>13</sup> τοῦ ψυχοπομποῦ, εἰς Ἀΐδου. <sup>14</sup> καὶ  
 τοιαῦτα ὠλοφύρετο ὁ Ὀρφεύς —

‘ὦ μοι <sup>15</sup> ἔγω· διὰ τι <sup>16</sup> οὕτως, ὦ Εὐρυδική, ὑπὸ  
 δρακοντος ἐδηχθῆς; διὰ τι ὑφηρπασθῆς ἐμοῦ; εἰ  
 γὰρ <sup>17</sup> καὶ <sup>18</sup> ἐγώ γε μετὰ σου ἐτρωθῆν, εἴπερ ἐξεστίν <sup>20</sup>

original sin, purification, and the transmigration of souls. They eventually became connected with a similar brotherhood founded by Pythagoras. 6. οὕτω . . . ὥστε. ‘So . . . that (as a result).’ The clause introduced by ὥστε is called a consecutive clause, because it shows the consequence or result. 7. καθαρίζω, ‘To play on the κιθάρα’—the word which became both ‘zither’ and ‘guitar’. 8. καὶ διὰ καὶ, ‘and what is more’, is a phrase which adds something emphatic. 9. περιπατεῖ. Aristotle founded a school of Peripatetic philosophers, who used to walk up and down the Lyceum at Athens while instructing their pupils. Hence ‘peripatetic’ means ‘wandering’ or ‘itinerant’. 10. δρακῶν, ‘dragon’ or ‘snake’, is derived from the aor. part. of δερκωμῆν, ‘look’, and means ‘the one with the piercing glance’. 11. ἔλκος, Latin *ulcus*; Eng. ‘ulcer’ and so ‘wound’. 12. τέλος used as an adv. ‘at last’. 13. Ἑρμοῦ, Hermes had many functions, being the god of merchants, travellers and thieves. He was also the official escort of the souls of the dead to Hades, ψυχοπομπός, a task which kept him very busy. 14. εἰς Ἀΐδου. εἰς normally takes the accus. case, but sometimes the gen. follows εἰς, when the word ‘house’ is to be understood. Hades in Gk. is a person, not a place. He was the king of the underworld. So the Gks. talked of going to Hades’s, just as we might talk of going to Woolworth’s. 15. ὦ μοι, ‘alas’. This word is said to be the ancestor of the Eng. ‘Ah me!’ 16. διὰ τι, ‘owing to what? = why?’ although the word τι alone is frequently used in the sense of ‘why?’ 17. εἰ γὰρ, these words, which do not here

ὄφεισι<sup>18</sup> δις δακνεῖν. νυν δέ<sup>21</sup> σφοδρὰ βαρυνομαι τῷ  
σῷ πένθει<sup>22</sup> τοιοῦτον δὲ ἄλγος ἔχω οἷου<sup>23</sup> οὔποτε  
ἀπαλλαχθήσομαι.'

Τέλος δὲ ἐβουλεύετο αὐτός καταβαίνειν εἰς Ἀΐδου.  
'Λυθήσεται γάρ,' φησιν, 'ἡ Εὐρύδικη τῇ ἔμῃ λυγρᾷ  
θελήθουσινται δὲ ταῖς ἑμαῖς ὥδαις οἱ τε ἄλλοι<sup>24</sup>  
κατῶ θεοὶ καὶ ὁ Πλουτων.' ὅπερ καὶ ἐγένετο.  
διὰ βραχείας<sup>25</sup> γὰρ οἱ μὲν<sup>26</sup> νεκροὶ ἠναγκαζοῦντο

bear their normal meanings, 'if' and 'for', are used in Gk. to introduce a wish for the past, now impossible of fulfilment. They are to be translated 'Would that . . .'. The aor. indic. which follows carries a meaning similar to the English pluperfect 'Would that I had been wounded'. 18. καὶ frequently means 'also' as well as 'and'. 19. ὄφεισι. Compare ophicleide in an orchestra, derived from ὄφις, 'serpent', and κλαῖς, -δος, 'key'. 20. ἔξεστιν, an impersonal verb—i.e. one with no expressed subject—'it is possible'. 21. νυν δέ, 'but as it is'. 22. τῷ σῷ πένθει, lit. 'by your grief', but that is an idiomatic way of saying in Gk., 'by my grief for you'. 23. οἷου, 'as' corresponds to τοιοῦτον, 'such'. The gen. is used to express 'from', the idea of separation contained in the verb. You will meet other instances of this. 24. οἱ τε ἄλλοι κατῶ θεοὶ καὶ ὁ Πλουτων, 'The infernal gods and especially Pluto.' Notice this Gk. way of mentioning others first with the object of drawing attention to a single instance. This means literally 'Both (τε) the other gods below and Pluto'. Observe also how an adverb may be put in between an article and a noun, and have the effect of an adjective. οἱ κατῶ θεοὶ, 'the gods below'. So οἱ νυν στρατηγοί, 'present-day generals'. 25. διὰ βραχείας, 'in a short (time)'; so, διὰ πολλοῦ, 'after a long (interval)'. 26. μὲν . . . δέ, lit. 'on the one hand . . . on the other hand'. These words always stand second in their clauses. The Greeks loved to think of things as contrasted pairs. It is part of that mental balance which their philosophers thought so important. You will find it too clumsy to translate μὲν and δέ literally, and you may have to content yourself with simply 'but' in the second half. But you should bear the meaning in mind.

ἐπακούειν, ὃ δέ<sup>28</sup> κυων, ὁ Κερβερος,<sup>27</sup> κατειχέτο του ὕλακτειν.<sup>28</sup>

## VOCABULARY

ἀγω, lead, take, drive.  
ἀναγκάζω, force, compel.  
ἀπαλλάσσω, rid, free.  
ἀποθνήσκω, die, be killed.  
βαρύνω, weigh down.  
δῖς, twice.  
εἰπερ, if, in fact.  
ἐπακούω, listen to.  
Εὐρυδική, -ης, Eurydice, wife of Orpheus.  
θελγώ, charm, soften.  
ἰατρεύω, cure, heal.  
καταβαίνω, go down.  
κήπος, -ου (m.), garden.  
νεκρός, -ου (m.), body, corpse.  
νεκροί, the dead.

Πλουτών, -ωνος (m.), Pluto, god of the underworld.  
Ποσειδών, -ωνος (m.), Poseidon, god of the sea, Neptune.  
σός, -η, -ον (poss. pron.), your, (of one person).  
σφοδρά, exceedingly, very.  
τίτρωσκω (aor. pass. ἐτρώθη), I wound.  
ὑπό (gen.), by (of the agent).  
ὑφαρπαζώ, snatch away from.  
ὥς (conj.), as, when.

## ORPHEUS AND EURYDICE.—II

● Τέλος δὲ εἶπεν ὁ Πλουτών ταδε — 'καὶ ἡμεῖς τεγγόμεθα τῇ σῇ λυτῇ· τοιγαροῦν ληψεί τὴν γυναῖκα· εἰ δὲ βλεψείς ἐν τῇ ἀνοδῷ<sup>2</sup> πρὸς τὴν γυναῖκα, ἀφαιρεθήσεται πάλιν<sup>3</sup> ἀπὸ σου.' ἦσθη<sup>4</sup> δὲ τοῦτοις τοῖς

27. Κερβερος, Cerberus, the fearsome three-headed hound who guarded the gates of Hell, could only be appeased by giving him something to eat. Only thus was it possible to slip by him. Hence the phrase, 'A sop to Cerberus.' 28. τοῦ ὕλακτειν, 'from barking'. The article and the infin. is equivalent to a verbal noun in English ending in -ing. See note 23 for the gen.

1. Καὶ, see note 18 above. 2. ἀνοδος, 'the road up'; cf. the anode and the cathode in electrolysis. 3. πάλιν, 'back again'. A palindrome is a word or sentence that runs backward as well as forward—e.g. Adam's words of self-introduction to his wife: "Madam, I'm Adam." A famous Gk. palindrome is to be seen on many baptismal fonts; thus, ΝΙΨΟΝΑΝΟΜΗΜΑΤΑΜΗΜΟΝΑΝΟΨΙΝ = νιψον



λογοις ὁ Ὀρφεὺς καὶ ἐξηλθον, ὁ μὲν ἐμπροσθε κιθαριζων, ἡ δὲ ὀπίσθεν ἐπομενη.

ὦ ματαῖοι <sup>5</sup> ἄνθρωποι ! ἄρ' αἶ νικηθήσεσθε ὑπο τοῦ Ἑρωτος ; <sup>6</sup> οὕτως καὶ ὁ Ὀρφεὺς ἐν αὐτῇ τῇ ἐξοδῷ οὐ κατειχεν ἑαυτον, ἀλλὰ ποθῶ τῆς γυναικος περιεβλεψεν. ἡ δὲ εὐθύς ἠφανίσθη. <sup>7</sup>

καὶ τοῦτω τῷ τροπῷ ὁ Ὀρφεὺς παλιν ἐχωρίσθη τῆς γυναικος. <sup>8</sup> ἀκούσαντες δὲ οἱ τῶν Θρακῶν νεανῖαι, 'Οὐ δητὰ', ἔφασαν, 'συ μόνος χωρίσθησιν τῆς γυναικος' ἡμεῖς γὰρ βουλομεθα μετεχειν τῆς λυπῆς <sup>9</sup> μετὰ σου. αἱ δὲ γυναῖκες οἴκοι καταλειφθήσονται.'

πρὸς δὲ ταῦτα <sup>10</sup> ὠργίζοντο αἱ γυναῖκες, λεγούσαι, 'Ἄρ' οὐ δεινὸν εἰ <sup>11</sup> αἰδοῦ τινος ἐνεκα αἶ νοσφισθισομεθα τῶν ἀνδρῶν ;'

ὥστε προσεδραμον <sup>12</sup> πρὸς τὸν Ὀρφεα καὶ διεσπαραξαν αὐτοῦ τα μέλη. <sup>13</sup> ἡ δὲ κεφαλὴ ἐβλήθη <sup>14</sup>

(aor. imper. of νίπτω, 'wash') ἀνομηματα ('sins', 'lawlessnesses', ἀ + νόμος), μὴ μόνον (for μόνην), ὅστις ('not only <my> face'). 4. Aor. pass. from ἡδομαι. 'What is a 'hedonist'?' 5. Adj. from ματην, c. 14. 6. Ἑρως, son of Aphrodite; the Gk. original of Cupid. Most Londoners call their favourite statue in Piccadilly Circus, Eeros, but the Greeks pronounced it E-rose. 7. περιεβλεψεν. The final -ι of περι does not give place to an augment, nor can it be elided. 8. From ἀ-φανίζω, 'to make to disappear'. The story is reminiscent of that of Lot's wife. 9. τῆς γυναικος is called the gen. of separation—the case used when one person or thing is removed from another. Other examples occur here. See if you can find them. 10. τῆς λυπῆς is called the partitive gen., where a part or share of the whole is involved. 11. πρὸς ταῦτα, see c. 14. 12. Is it not shameful that . . . ? Notice the delicate Gk. εἰ ('if') instead of our blunter 'that'. 13. προσεδραμον, see c. 12, n. 26. 14. μέλη, from μέλος, 'a limb'; don't confuse with the other μέλος, 'a melody'. 15. ἐβλήθη, aor. pass. of βάλλω.

εἰς τον ποταμον. καὶ μὴν<sup>15</sup> ὥς κατα τον ποταμον<sup>16</sup>  
ἔφερετο, αἶε ἦδεν ἡ κεφαλὴ ἡ τμηθεῖσα<sup>17</sup> πανυ καλῇ<sup>18</sup>  
δὴ τῇ φωνῇ.

## VOCABULARY

ᾄδω, (ἀείδω), sing.

ἀπὸ (γεν.), away from.

βαλλῶ (aor. pass. ἐβλήθην),  
throw.

βλεπῶ, look.

δεινός, -η, -ον, terrible,  
strange.

δὲ, indeed, of course.

διασπαρασσῶ, tear in pieces.

ἐμπροσθε(ν) (adv.), before, in  
front.

ἡδομαι (aor. ἡσθην), I am  
pleased.

ἡμεῖς (pers. pron.), we.

καταλείπω, leave behind.

κεφαλὴ, -ης, f. head.

λαμβάνω (fut. λήψομαι), get,

take

μέλος, -ους (n.), a limb.

μετὰ (γεν.), with.

μετέχω, share in (takes  
γεν.).

νοσφίζω, separate from.

ὀπισθε(ν) (adv.), behind.

πανυ (adv.), very, exceed-  
ingly.

περιβλεπῶ, look round.

τεγγῶ, melt, soften.

τμηθεῖς, -εῖσα, -εν (aor. pass.  
ptcple. from τέμνω), cut,  
severed.

χωρίζω, separate, put apart.

## LOVE AMONG THE ROSES

We do not know exactly who wrote the poem about the Cicada. It is one of a number of poems that used to be ascribed to a poet named Anacreon. It is almost certain, however, that these poems, of which the following is another example, were the products of a later imitator of Anacreon.

15. καὶ μὴν, 'and lo!'. This phrase is often used to attract the attention of the reader or hearer to something fresh. 16. κατα τον ποταμον, 'down stream'. What is the opposite? See n. 2. 17. τμηθεῖσα, fem. aor. ptcple. pass. from τέμνω, 'I cut'. 18. Lit. 'with the voice very beautiful'. This is called a predicative position of the adj., and is common in Gk. It has almost the effect of adding a further statement, 'which was very beautiful'.

himself was born at Teos, and wrote many love-poems. He was a friend of Polycrates, the tyrant of Samos, and of Hipparchus, who ruled at Athens. He is said to have died through being choked by a grapestone. The spurious poems have not the virtues of the master, though Cowley and Tom Moore, the Irish poet, translated them.

This poem will give you practice in the forms of the aorist passive and aorist passive participle.

- Ἔρως ποτ' ἐν ῥοδοισι <sup>1</sup>  
 κοιμωμένην <sup>2</sup> μελιτταν <sup>3</sup>  
 οὐκ εἶδεν, ἀλλ' ἔτρωθη.  
 τον δακτυλον <sup>4</sup> δε δηχθεὶς <sup>5</sup>  
 τῆς χειρὸς ὠλολυξε. <sup>6</sup>  
 δραμῶν δε καὶ πετασθεὶς <sup>7</sup>  
 πρὸς τὴν καλὴν Κυθήρην, <sup>8</sup>  
 Ὀλωλα, <sup>9</sup> μητερ, εἶπεν,

---

1. An extra ι is frequently added to the dative case in poetry. 2. κοιμα-ομένην, 'sleeping'. A κοιμητήριον (cemetery) is a sleeping-ground. 3. μελισσα, see 'The Ass,' c. 11. σο and τι are interchangeable in Gk., the difference being one of dialect. 4. 'In the finger.' The part of the body affected by a verb or an adj. is usually in the accus. case in Gk. This word means either 'finger' or 'toe'. There is a pretty Homeric epithet of the Dawn, ῥοδοδακτύλος, 'rosy-fingered'; cf. Pterodactyl. The foot, a dactyl, consisting of a long syllable and two short ones, was held to represent the joints of the finger. 5. Aor. pass. ptclple. from δακνω. See Orpheus 1. 6. Another onomatopoeic word like ὀλοφύρομαι. 7. Tr. 'having flown', lit. 'spread wide his wings', from πεταννυμι, 'to spread'. 8. A name for Venus, who was worshipped at the island of Cythera, off the south coast of Greece. 9. 'I am done for.' This perf. tense from ὀλλυμι, 'I destroy', is always used in an intrans. way in Gk. It always has this significance of being ruined or finished.

ὀλωλα, κάποθνησκω.  
 ὀφίς μ' ἔτυψε μικρός  
 πτερωτός, ὃν καλοῦσι  
 μελιτταν οἱ γεωργοί.  
 ἡ δ' εἶπεν, Εἰ το κέντρον <sup>10</sup>  
 πονεῖ <sup>11</sup> το τῆς μελιττῆς,  
 ποσόν, δοκεῖς, πονοῦσιν,  
 Ἐρῶς, ὅσους <sup>12</sup> συ βαλλεῖς ; <sup>13</sup>

## VOCABULARY

ὀλοῦζω, cry aloud.  
 πτερωτός, winged.  
 καλέω, call.

δοκῶ, think  
 ποσός, -η, -ον, how much?

## PERFECT MIDDLE AND PASSIVE

Another tense whose forms are common to both middle and passive is the perfect. The endings, which are of great antiquity, are easy to learn: -μαι, -σαι, -ται, -μεθα, -σθε, -νται. As in the active perfect, the first syllable is reduplicated; if the word begins with a vowel, the vowel is lengthened for reduplication.

*Agent.* With the 3rd person singular and plural of the perfect passive, and the perfect passive participle the agent may be indicated by the dative case instead of ὑπό with the genitive.

E.g. λελυται σοι, He has been freed by you.

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10. See 11. *Æsop.* 15. 11. πονεῶ is used in two senses here: (a) 'hurt', (b) 'suffer'. 12. Besides 'throw', this verb means to strike 'with a missile'. 13. ὅσους, 'those whom', 'as many as'.

## PERFECT MIDDLE AND PASSIVE

1. λελυμαι
2. λελυσαι
3. λελυται
1. λελυμεθα
2. λελυσθε
3. λελυνται

Participle λελυμενος, -η, -ον

Infinitive λελυσθαι

If, however, the verbal stem ends with a consonant instead of a vowel as in λυω, the perfect middle and passive become a little more complicated, because the final consonant causes modification of the endings. For instance, the perfect passive of πρᾶττω is πεπραγ-μαι. If the 3rd person plural were like that of λυω, it would have to be πεπραγ-νται. But to a Greek γντ as a combination was an impossibility. Therefore they used in such cases the perfect participle, with εἰσι as an auxiliary.

These perfects with consonantal stems fall into five classes, according to the consonant modifying the ending. Below is a sample of each.

πρᾶττω, do.

1. πεπραγμαι
2. πεπραξαι
3. πεπρακται
1. πεπραγμεθα
2. πεπραχθε
3. πεπραγμενοι εἰσιν

Inf. πεπραχθαι

Ptcple. πεπραγμενος

πειθω, persuade.

1. πεπεισμαι
2. πεπεισαι
3. πεπεισται
1. πεπεισμεθα
2. πεπεισθε
3. πεπεισμενοι εἰσιν

Inf. πεπεισθαι

Ptcple. πεπεισμενος

πεμπω, send.

ἀγγέλλω, announce.

1. πεπεμμαι

1. ἡγγεμμαι

2. πεπεμψαι

2. ἡγγελσαι

3. πεπεμπται

3. ἡγγέλται

1. πεπεμμεθα

1. ἡγγελμεθα

2. πεπεμφθε

2. ἡγγελθε

3. πεπεμμενοι εισιν

3. ἡγγελμενοι εισιν

Inf. πεπεμφθαι

Inf. ἡγγελθω

Ptcple. πεπεμμενος

Ptcple. ἡγγελμενος

φαίνω, show.

1. πεφασμαι

2. πεφανσαι

3. πεφανται

1. πεφασμεθα

2. πεφανθε

3. πεφασμενοι εισιν

Inf. πεφανθαι

Ptcple. πεφασμενος

## CHAPTER XVI

### THE -μI VERBS

BABY says, "Me want some". He does so because he has reached a definite stage in the development of his growing consciousness. First of all, when he was quite helpless, he was interested in action only in terms of its effect on 'me'. Gradually, however, he becomes aware of his own identity and individuality; passivity passes into activity, and in this second stage 'me' (the only personal pronoun he has) actively wants something. This, however, is only a transitory stage. It is not long before imitation and possibly parental correction lead him to make the proper distinction between the pronoun as subject and the pronoun as object. But the persons have to be sorted out in Baby's mind first.

The same is roughly true of the infancy of the Greek language. In the prehistoric stage of the language's development there was probably only one voice and one tense. This consisted of the stem, indicating generally the nature of the verb's action, and endings, consisting of personal pronouns affected by external causes. Most probably the earliest endings ran thus:—

-μI, me.

-σI, you (cf. σU).

-τI, that one (cf. τO).

But when baby Greek got to the second stage, distinguishing active from passive (the 'me-want-some' stage), it used the endings it knew, only

slightly modified. In fact, the  $\mu\alpha$ ,  $\sigma\alpha$ ,  $\tau\alpha$  endings became  $\mu$ ,  $\sigma$ ,  $\tau$ , the former being kept for the passive or middle. Later the 1st person pronoun,  $\epsilon\gamma\omega$ , came into use, and verbs in consequence acquired a new ending in  $\omega$ . This became by far the commonest ending, ousting in most verbs the old  $\mu$  ending. Yet even in Homer it can be seen that some verbs are wobbling uneasily between a  $\mu$  and an  $\omega$  termination, and by the time of the New Testament some of the most diehard  $\mu$ 's of the classical tradition have forsaken their old form. Even so does a language develop from age to age.

But some baby habits stick. And there stuck in the Greek language a number of verbs of the old  $\mu$  type, still lingering on from that second stage we have mentioned. They are all, as you would expect, transitive, with the exception of the two  $\epsilon\mu$ (s), meaning 'I am' and 'I go', verbs so elemental in their meaning that it is hardly surprising that their endings are of great antiquity. It is generally true of all languages that the more simple in meaning the verb is, the more irregular are its forms, since they have had a longer passage of time to get knocked about in. Of course, the lapse of years had some effect, too, on the old  $\mu$ ,  $\sigma$ ,  $\tau$  system, although it is still partly recognisable.

There are not many of these verbs, but, being of great antiquity, they are all the more important as their meanings are primary—e.g. I put, set, give, let go, show, say, etc. One can hardly open a page of Greek without coming across some part of either  $\tau\theta\eta\mu$  or  $\iota\sigma\tau\eta\mu$ , especially in the aorist forms.



They are not easy, but if you wish to make any progress in Greek, you had better brace yourself to the effort of learning them, for you are hardly likely to make progress without.

They fall into four divisions according to the prevailing vowel, and there are also some odd ones, lying outside these categories : —

τιθημι, prevailing vowel—ε.

διδωμι, prevailing vowel—ο.

ιστημι, prevailing vowel—α.

δεικνυμι, prevailing vowel—υ.

## ACTIVE

	I place.	I give.	I set up.	I show.
	τιθημι	διδωμι	ιστημι	δεικνυμι
PRESENT.	1. τιθημι	διδωμι	ιστημι	δεικνυμι
	2. τιθης	διδως	ιστης	δεικνυς
	3. τιθησι	διδωσι	ιστησι	δεικνυσι
	1. τιθεμεν	διδομεν	ισταμεν	δεικνυμεν
	2. τιθετε	διδετε	ιστατε	δεικνυτε
	3. τιθεσσι	διδουσι	ιστασι	δεικνυσσι
IMPERFECT.	1. ἐτιθην	ἐδιδουν	ἐστην	ἐδεικνυν
	2. ἐτιθης	ἐδιδους	ἐστης	ἐδεικνυς
	3. ἐτιθη	ἐδιδου	ἐστη	ἐδεικνυ
	1. ἐτιθεμεν	ἐδιδομεν	ἐσταμεν	ἐδεικνυμεν
	2. ἐτιθετε	ἐδιδετε	ἐστατε	ἐδεικνυτε
	3. ἐτιθεσαν	ἐδιδουσαν	ἐστασαν	ἐδεικνυσαν
INFIN.	τιθεναι	διδοναι	ισταναι	δεικνυναι
PTCPL.	τιθεις	διδους	ιστας	δεικνυς

XVI. THE -μι VERBS  
MIDDLE AND PASSIVE

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PRESENT.	1. τιθεμαι 2. τιθεσαι 3. τιθεται 1. τιθεμεθα 2. τιθεσθε 3. τιθενται	διδομαι διδοσαι διδοται διδομεθα διδοσθε διδονται	ισταμαι ιστασαι ισταται ισταμεθα ιστασθε ιστανται	δεικνυμαι δεικνυσαι δεικνυται δεικνυμεθα δεικνυσθε δεικνυνται
IMPERFECT.	1. ἐτιθην 2. ἐτιθεςο 3. ἐτιθετο 1. ἐτιθεμεθα 2. ἐτιθεσθε 3. ἐτιθεντο	ἐδιδονην ἐδιδοσο ἐδιδοτο ἐδιδομεθα ἐδιδοσθε ἐδιδοντο	ἴσταμην ἴστασο ἴστατο ἴσταμεθα ἴστασθε ἴσταντο	ἔδεικνυμην ἔδεικνυσσο ἔδεικνυτο ἔδεικνυμεθα ἔδεικνυσθε ἔδεικνυντο
INFIN.	τιθεσθαι	διδοσθαι	ιστασθαι	δεικνυσθαι
PEOPLE.	τιθεμενος	διδομενος	ισταμενος	δεικνυμενος

NOTES ON THE CONJUGATION OF THE  
-μι VERBS

1. In the present and imperf. active the vowels are long in the singular, η, ω, η, ū, but short in the plural, ε, ο, α, ū.

2. The 3rd person sing. of the present -σι was originally made plural by adding -ν, making -νσι. α was prefixed to this ending, and the ν eventually disappeared. The α of -ασι coalesced with the α of the stem in ἴσθημι, but it remained apart from ε, ο and υ in the other verbs.

3. In the imperf. the initial ι of ἴσθημι becomes long by the augmentation.

4. Even *πιθμι* was beginning to lose its old *-μι* forms in classical times, and Greeks began to think of it as if it were *τιθεω*. The result is that the forms *ἐτιθεις* and *ἐπιθει* are quite common for the imperf. (see Contracted Verbs, c. 20). Similarly the imperf. of *διδωμι* should have been *ἐδιδων*, *-ως*, *-ω*, but that form had been replaced by *ἐδιδουν*, *-ους*, *-ου*, as if it came from a contracted verb, *διδωω*.

5. *δυναμαι* ('I am able') and *ἐπισταμαι* ('I understand'; the Greeks said 'over-stand', rather more sensibly!) are conjugated like *ισταμαι*, but generally have *ἔδυνω* and *ἤπιστω* instead of *ἔδυνασο* and *ἤπιστασο* in the 2nd person sing. of the imperf.

### EXERCISE ON THE *-μι* VERBS

Translate :—

1. τα πρόβατα οὐ δύναται φευγειν τον λυκον τον ἔρχομενον. 2. τι ἀφης την ποιμνην, ὡ μισθωτε; 3. οὐκ ἐπισταμεθα την φωνην την του ἄλλου ποιμενος. 4. ὁ πατηρ μου ἔδεικνυ τα πρόβατα τοις παισι. 5. ὁ Ἀγαμεμνων ἰσταται ἡγεμων παντων των Ἑλληνων. 6. οἱ φευγοντες ἐδιδosan παντα τοις λυκοις. 7. δει σε ἀφιεναι τον ἰχθυν. 8. οὐ δυναμενοι ἄλλω τινι διδοναι τον χρυσον, ἀει ἀπετιθεσαν. 9. τῷ πολλὰ ἔχοντι πολλὰ πολλακίς διδοται. 10. συντιθεντος τους νομους του ἡγεμονος, εἰδωλον ἰστατο ὑπο των πολιτων

### KEY TO EXERCISE

1. The sheep are unable to escape the wolf which is coming. 2. Why do you let go your flock, hireling? 3. We do not understand the voice of the other shepherd. 4. My father was showing the sheep to the boys. 5.

Agamemnon is being set up as leader of all the Greeks. 6. Those running away were giving everything to the wolves. 7. It is necessary that you let go the fish. 8. Not being able to give the gold to another person, they always used to put it away. 9. To him that has much, much is frequently given. 10. While the leader was putting together the laws (genitive absolute), an idol was being set up by the citizens.

This passage from St. John x. 11 illustrates the μι-verbs.

### Ὁ ΑΓΑΘΟΣ ΠΟΙΜΗΝ

● Ἐγώ εἰμι ὁ <sup>1</sup> ποιμὴν ὁ καλός. ὁ ποιμὴν ὁ καλὸς τὴν ψυχὴν αὐτοῦ τιθεῖσιν <sup>2</sup> ὑπὲρ τῶν προβάτων.

Ὁ μισθωτὸς καὶ οὐκ ὢν <sup>3</sup> ποιμὴν, οὐ οὐκ ἔστι τὰ πρόβατα ἴδια, <sup>4</sup> θεωρεῖ <sup>5</sup> τὸν λύκον ἐρχόμενον, καὶ ἀφίησιν <sup>6</sup> τὰ πρόβατα καὶ φεύγει.

Καὶ ὁ λύκος ἀρπάζει αὐτὰ καὶ σκεδαννύσι <sup>7</sup> τὰ πρόβατα. ὁ δὲ μισθωτὸς φεύγει, ὅτι <sup>8</sup> μισθωτὸς ἔστι, καὶ οὐ μέλει <sup>9</sup> αὐτῷ περὶ τῶν προβάτων.

Ἐγώ εἰμι ὁ ποιμὴν ὁ καλός· καὶ γινώσκω τὰ ἔμα, <sup>10</sup> καὶ γινώσκομαι ὑπὸ τῶν ἐμῶν, καθὼς γινώσκει με ὁ πατήρ, κάγω γινώσκω τὸν πατέρα, καὶ τὴν ψυχὴν μου τίθημι ὑπὲρ τῶν προβάτων.

1. See c. 6. Only late Gk. permitted the article with the complement. 2. 'Puts', but throughout this passage in the sense of 'lays down'. 3. Pres. ptclple. of εἰμι, 'I am—being'. 4. See c. 11, n. 25, here 'private property'. 5. θεωρεῖ, 'I watch', gives us θεωρημα, 'something to be investigated', a theorem, and θεωρία, 'speculation', as opposed to 'practice'—i.e. theory. 6. 'Lets go.' ἵημι is one of the most important of the -μι verbs. It is conjugated like τίθημι. 7. See c. 13. The original New Testament uses a later and rarer word with this meaning. 8. This word means both 'that' and 'because'. 9. Impersonal verb, 'it does not concern him' = 'he has no care for'. 10. ἐμός, 'my', nearly always has the article in Gk.

Και άλλα προβατα έχω ἃ οὐκ ἔστιν ἐκ τῆς αὐλῆς ταύτης· κἀκεῖνα δεῖ με ἀγαγεῖν <sup>11</sup> καὶ τὴν φωνὴν μου ἀκούσονται, καὶ γενήσεται <sup>12</sup> μίᾱ <sup>13</sup> ποιμνῇ, εἰς ποιμνῇ. διὰ τοῦτο ὁ πατήρ με ἀγαπᾷ <sup>14</sup> ὅτι ἐγὼ τίθημι τὴν ψυχὴν μου ἵνα (in order that) πάλιν λαβῶ (I may take) αὐτήν.

Οὐδεὶς αἶρει <sup>15</sup> αὐτὴν ἀπ' ἐμοῦ, ἀλλ' ἐγὼ τίθημι αὐτὴν ἀπ' ἐμαυτοῦ. ἐξουσίαν <sup>16</sup> ἐχὼ θεῖναι αὐτήν, καὶ ἐξουσίαν ἐχὼ πάλιν λαβεῖν αὐτήν. ταύτην τὴν ἐντολὴν ἔλαβον παρὰ τοῦ πατρὸς μου.

### VOCABULARY

ἀγαπᾶω, I love.  
αὐλή, -ης, fold, pen.  
γινώσκω, realise, recognise.  
ἐντολή, -ης, command.  
ἐξουσία, -ας, power, permission.

καθὼς (οὕτως), just as.  
λύκος, -ου, a wolf.  
μισθωτός, a hired man, hired.  
ποιμνῇ, -ης, a flock.  
προβατα, -ων (π. pl.), sheep.  
σκαδαννυμι, I scatter.

### Literary Fragments

Single lines and fragments of lost plays are preserved for us in large numbers, because they have been quoted by other authors in their books. Very often the reason for their preservation is none other than that the author wishes to illustrate some sentiment, rare word, or unusual construction. They provide, however, a peep, tantalisingly narrow, into a vast treasure-house to which we cannot gain access.

11. ἀγῶ, see c. 13. Aor., ἡγαγον; aor. inf., ἀγαγεῖν.  
12. γενήσομαι, fut. of γίνομαι. 13. εἰς, see c. 11. Strabo (vocabulary), has fem. μία and neuter ἐν. 14. ἀγαπᾶω, see the noun, c. 7. 15. αἶρω, literally 'lift'; hence 'take away'. 16. ἐξουσία, the noun from ἐξίστι (see c. 15).

## Jack of All Trades

- 1. πολλ' ἤπιστατο ἔργα, κακῶς δ' ἤπιστατο πάντα.

From the *Margites* (the *Madman*), a mock-heroic poem, ascribed to Homer.

## Time's Daughter, Justice

2. τὴν τοι <sup>1</sup> Δίκην λεγούσι παῖδ' εἶναι χρόνου.  
 δεικνύσι δ' ἡμῶν <sup>2</sup> ὅστις <sup>3</sup> ἐστ' ἢ μὴ <sup>4</sup> κακός.

1. A particle—a class of words in Gk. which indicate the tone in which a remark is made—it might be translated, 'I tell you'. 2. Gen. of ἡμῶν, see c. 15. 3. Who? τις; asks the question, who?, but when the question is governed by a verb (δεικνύσι), τις may become ὅστις. 4. Here = οὐ.

## Ruling Class

3. πολλὴν διδωσιν ἐλπίδ' ὥς <sup>2</sup> ἀρχέουσι <sup>3</sup> γῆς. το τ' εὐγενεὺς <sup>1</sup>

1. εὐγενεὺς means well-born (cf. Eugene—eugenics). The neuter article and adj. often correspond to an abstract noun. Thus το εὐγενεὺς, 'nobility', 'good birth'. 2. ὥς, besides meaning 'as' or 'when', frequently means 'that'. 3. ἀρχω, 'I rule' (but remember ἀρχομαι, 'I begin') is seen in Eng. in such words as arch-duke, arch-fiend. It is followed by the gen.

## Tomorrow We'll Be Sober

4. ἡ γὰρ Κυπρίς <sup>1</sup> πεφυκε <sup>2</sup> τῷ σκοτῷ <sup>3</sup> φίλη  
 το φῶς <sup>4</sup> δ' ἀνάγκην <sup>5</sup> προστιθήσι σωφρονεῖν.<sup>6</sup>

1. The Cyprian—a name for Venus, who was worshipped at Cyprus. 2. There are many perfects of transitive verbs which are intrans. φυω means, 'I plant' or 'beget', but the intrans. πεφυκα means 'I have grown', or just 'I am'. 3. σκοτός (also σκοτία), 'darkness'. An old riddle used to run:—

"Scotland, how thee a double darkness mocks!  
 Thy name is σκοτία, and thy teacher (K)nox."

4. φῶς, 'light', φωσφορός (Phosphorus), the Morning Star, brings the light. What is photography? 5. Necessity, see ἀνάγκη, c. 6. 6. σωφρονεῖν, 'to be temperate', 'safe-minded'. σωφροσύνη was a great Gk. virtue.

## Fatal Cleverness

5. το δ' ὥκυ<sup>1</sup> τουτο και το λαψηρον<sup>2</sup> φρενων  
εἰς συμφοραν<sup>3</sup> ἴσθησι πολλα δη<sup>4</sup> βροτους.

1. ὥκυσ, 'swift'; what, then, is το ὥκυ? 2. λαψηρος, 'nimble'. 3. συμφορα, 'disaster'. 4. πολλα δη, 'oft, indeed'. The neuter plural frequently has an adverbial sense.

## Time, the Healer

6. μελλων<sup>1</sup> ἱατρος και νοσῶ διδους χρονον  
ἱασατ'<sup>2</sup> ἤδη μαλλον ἢ τεμνων<sup>3</sup> χροα.<sup>4</sup>

1. Besides meaning 'to intend', μελλω often means 'delay, linger'. 2. ἱαμαί = ἱατρεῖω. The aor. means 'has done so ere now' (ἤδη), and refers generally to all occasions—probably the earliest and truest use of the aor. 3. See τμηθεις, c. 15. 4. χροα, -ωτος (also χροος), m. flesh. Gk. surgery was perhaps more daring than successful. For instance, an attempt to remove a fish-bone by opening the larynx proved fatal. Plato considered that a doctor needed a course of oratory to persuade the patient to adopt the course of treatment which he recommended.

## Fame

7. φημη<sup>1</sup> του ἐσθλον<sup>2</sup> κἀν μυχω<sup>3</sup> δεικνυσι γης.

1. φημη, 'good report'. 2. ἐσθλος, 'good, worthy'. 3. μυχος, 'corner'. κἀν = και ἐν, 'even in'.

## Necessity Knows No Law

8. προς την ἀναγκην οὐδ' Ἄρης<sup>1</sup> ἀνθισταται.<sup>2</sup>

1. Ares = Mars, god of war. 2. Stands against, opposes.

## Women Good and Bad

9. ὅστις<sup>1</sup> δε πασας συντιθεις ψεγει<sup>2</sup> λογῶ  
γυναικας ἐξης<sup>3</sup> σκαιος<sup>4</sup> ἐστι κού σοφος  
πολλων γαρ οὐσων<sup>5</sup> την μεν<sup>6</sup> εὐρησεις κακην  
την δ',<sup>6</sup> ὡσπερ αὐτη,<sup>7</sup> λημ'<sup>8</sup> ἐχουσιν εὐγενης.

1. Whoever. 2. ψεγω, 'blame'. 3. ἐξης, 'in order'—i.e. in a class. 4. Lit. left-handed; hence, 'silly'; cf.

gauche. 5. Genl. absolute, see c. 11. 'There being many.'  
 6. τὴν μὲν . . . τὴν δέ, 'the one . . . the other'. 7. As  
 she is. 8. ἄνιμα, 'spirit'.

### -MI VERBS—THE AORISTS

More important, perhaps, than the present tenses of the -μι verbs are the aorist systems linked with these words. These are difficult to understand, but they occur so frequently that it will amply repay you for your trouble to give them close attention. No aorist forms are given for the δακνυμι verb, as they are quite regular—thus δακνυμι has an aorist active ἔδειξα, future δειξω, aorist middle ἔδειξαμην, aorist passive ἔδειχθην, future passive δειχθήσομαι, and so on.

*Aorist Active.* Note that in the singular τιθημι and διδωμι both form an aorist ending in -κα instead of in the usual -σα. In the plural it will be seen that the endings of these two verbs are like the endings of the imperfect tense—that is to say, they are 2nd aorist endings.

ἵστημι has two aorists: 1st and 2nd. The 1st is transitive, and means 'I set up'; the 2nd is intransitive, and means 'I stood'. The 1st aorist is quite regular, and goes like ἔχορενσα, but the 2nd aorist, whose endings you should carefully memorise, is, on account of its meaning, more important. In particular notice the infinitive and participle of this tense.

*Aorist Middle.* In the middle voice the aorists of τιθημι and διδωμι are 2nd aorists (with endings like their imperfects). These verbs have no 1st aorist middle. On the other hand, ἵστημι, while it

(contd. p. 160)



# TEACH YOURSELF GREEK

## AORIST SYSTEM -μι VERBS

### Active

	τιθημι.	διδωμι.	ιστημι. (Trans.)	ιστημι (Intrans.).
INDICATIVE.	1. ἔθηκε 2. ἔθηκες 3. ἔθηκε 1. ἔθεμεν 2. ἔθετε 3. ἔθεσαν	ἔδωκα ἔδωκας ἔδωκε ἔδομεν ἔδοτε ἔδοσαν	1. ἔστησα ἔστησας ἔστησε ἔστησαμεν ἔστησατε ἔστησαν	2. ἔστην ἔστης ἔστη ἔστημεν ἔστητε ἔστησαν
INFIN.	θεῖναι	δουναι	στησαι	στηναι
PTCPL.	θεῖς, -εῖσα, -εν	δους, -ουσα, -ον	στησ-ας, στησασα στησαν	στας, στασα, σταν

### Middle

	2nd Aorist Middle.	2nd Aorist Middle.	1st Aorist Middle.	2nd Aorist Middle, 'I bought'.
INDICATIVE.	1. ἔθεμην 2. ἔθου 3. ἔθετο 1. ἔθεμεθα 2. ἔθεσθε 3. ἔθεντο	ἔδομην ἔδου ἔδοτο ἔδομεθα ἔδοσθε ἔδοντο	ἔστησαμην ἔστησω ἔστησατο ἔστησαμεθα ἔστησασθε ἔστησαντο	[ἐπρίαμην * ἐπρίω ἐπρίατο ἐπριαμεθα ἐπριασθε ἐπριαντο
INFIN.	θεῖσθαι	δοσθαι	στησασθαι	πριασθαι
PTCPL.	θεμενος, -η, -ον	δομενος, -η, -ον	στησαμενος, -η, -ον	πριαμενος, -η, -ον] * see p. 160.

## Passive

INDIC.	ἐτέθην, etc.	ἐδόθην, etc.	ἐσταθην, etc.
INFIN.	τεθηναι	δοθηναι	σταθηναι
PTCPL.	τεθ-εις, -εισα, -εν	δοθ-εις, -εισα, -εν	σταθ-εις, -εισα, -εν

## PERFECT

ἔστηκα (Intrans.)  
'I stand'.

1.	2.
1. ἔστηκα	—
2. ἔστηκας	—
3. ἔστηκε	—
1. ἔστηκαμεν	ἔσταμεν
2. ἔστηκατε	ἔστατε
3. ἔστηκασι	ἔστασι
ἔστηκεναι	ἔσταναι
ἔστηκ-ως, -υια, -ος	ἔστ-ως, -ωσα, -ος

## OTHER TENSES

## Future :

Act.	θήσω	δώσω	στήσω
Mid.	θήσομαι	δώσομαι	στήσομαι
Pass.	τεθήσομαι	δοθήσομαι	σταθήσομαι

(Infinitives of Future regularly formed.)

## Perfect :

Act.	τεθήκα (Trans.)	δεδωκα (Trans.)	ἔστηκα (Intrans. 'I stand'.)
Ptcple.	τεθήκως, -υια, -ος	δεδωκως, -υια, -ος	ἔστηκως, -υια, -ος, or ἔτως, -ωσα, -ος.
Infin.	τεθήκεναι	δεδωκεναι	ἔστηκεναι, or ἔσταναι

has a 1st aorist middle ἐστησαμην (transitive, 'I set up for myself'), has no 2nd aorist middle. There is a verb, however, which goes like ἴστημι, which has got a 2nd aorist middle; the verb is 'I bought', ἐπρίαμην, which has no present. It is included here to show you how such a tense goes.

*Future.* Futures exist in all voices, with regular endings.

*Aorist Passive.* Notice the short vowels ε, ο, α, preceding the characteristic θ of the aorist passive.

*Perfect.* While the perfects of τίθημι and δίδωμι are regular and transitive, the perfect of ἴστημι is intransitive, and means 'I stand'. Another and shortened form of the plural is given, which is constantly used as an alternative in Gk.

### EXERCISE. AORIST OF -μι VERBS

Translate :—

1. ἐφίσταμεν τον δουλὸν ὡς παιδαγωγὸν των παιδων. 2. ἔδομεν πολὺν χρυσὸν τοῖς δουλοῖς. 3. ἐπέστησαν τον Κυρον στρατηγὸν των Ἑλλήνων. 4. ἐπέθηκε πολλὰς πληγὰς τοῖς κακοῖς παισι. 5. καλὸν θεις κλεπτειν, εἴτα κολαζεις τοὺς ἀλίσκομενους. 6. ἀπέθηκας τοὺς τυροὺς εἰς τον ἄσκον. 7. ὁ Σωκράτης ἔσθη πολὺν χρόνον ἀνευ ὑποδημάτων. 8. οὔτε ἐπρίατο ἱμάτια οὔτε ὑποδήματα. 9. παντὰ δοθήσεται τοῖς μενουσι. 10. ἐφίετο ὡς ταχίστα ἀποδουναι παντὰ ἃ εἶχε.

### KEY TO EXERCISE

1. We are appointing the slave as an attendant of the boys. 2. We gave much gold to the slaves. 3. They appointed Cyrus general of the Greeks. 4. He inflicted

many blows on the bad boys. 5. (After) laying it down as honourable to steal, then you punish those who are caught. 6. You put the cheeses away into the bag. 7. Socrates stood for a long time without sandals. 8. He bought neither clothes nor sandals. 9. Everything will be given to those who wait. 10. He made it his aim to give away as quickly as possible everything that he had.

### SPARTAN EDUCATION

(Adapted from Xenophon's *Lacedæmonian Republic*.)

One of the best known of Athenian prose writers was Xenophon. Born about 430 B.C., as a young man he became a friend of Socrates, of whom he wrote some affectionate Memoirs. In 401 he joined the expedition of Cyrus, who was marching against his brother Artaxerxes, to wrest from him the throne of Persia. The death of Cyrus in the battle and the murder of the Greek generals by Persian treachery provided a chance for the young Xenophon to exhibit his leadership and skill by organizing the retreat of the famous Ten Thousand through the mountains of Armenia to the Euxine Sea, where they could take a vessel for Greece. We are indeed lucky to possess the exciting narrative of these adventures as told by the principal actor in the play, Xenophon himself, who in the *Anabasis* gives a thrilling log of all that happened to this mercenary army. On his return to Greece, he accepted service with the Spartans, and was exiled from Athens. The Spartans provided him with an estate, where he lived the next twenty years of his life as a country gentleman, writing of his military adventures,

political and educational theories, sporting books on hunting, horses, dogs, and so on. He was a firm admirer of the Spartans (Lacedæmonians) and particularly of their system of Education, which is here described in a piece, adapted from his *Spartan Constitution*. The rigorous discipline, hard training, scanty fare, and frequent floggings were all directed towards producing in the Spartans a military race of invincible soldiers. The educational theory underlying such training was not altogether unknown in some of our public schools in the last century. It failed, of course, as more recently it has failed in National Socialist Germany. History has yet to produce an example of the success of this brutal form of specialized training.

- Ἐγὼ μὲντοι βουλομαι τὴν παιδείαν τῶν τ' ἄλλων καὶ τῶν Λακεδαιμονίων σαφηνίσαι. οἱ μὲν γὰρ ἄλλοι ἔπει ταχίστα <sup>1</sup> οἱ παῖδες τὰ λεγόμενα <sup>2</sup> συνιασιν, εὐθύς μὲν ἔπ' αὐτοῖς παιδαγωγούς <sup>3</sup> θεραπεύοντας ἐφίστασιν, εὐθύς δὲ πεμπουσιν εἰς διδασκαλῶν, <sup>4</sup> μαθησομένων <sup>5</sup> καὶ γράμματα καὶ μουσικὴν <sup>6</sup> καὶ τὰ ἐν παλαιστρᾷ.

1. 'When quickest', 'as soon as'. 2. 'The things said'—i.e. what is said to the child. 3. The παιδαγωγός ('pedagogue') was a slave who, at Athens, took the child to and from school and exercised a strict supervision over his habits and manners. 4. Why gen.? See c. 14. 5. Lit. 'about to learn'. The future part. is often used to indicate a purpose—'in order to learn.' 6. This word has a wider significance than our word 'music'. It comprises much of what we should class nowadays as Literature. The Gks., and particularly Plato, laid equal stress in their education on the training of the body (what happened in the gymnasium—τὰ ἐν παλαιστρᾷ) and the training of the mind with literature. Thus they aspired to produce the balanced man.

προς δε τούτοις <sup>7</sup> των παιδων ποδας μεν ὑποδημασιν <sup>8</sup> ἀπαλυνουσι, σωματα δε ἱματιων μεταβολαις δια-  
θρυπτουσι· σιτου γε μην αὐτοῖς γαστερα <sup>9</sup> μετρον  
νομιζουσιν. ὁ δε Λυκουργος, <sup>10</sup> ἀντι μεν του ἰδια  
ἐκαστον παιδαγωγους δουλους ἐφισταναι, <sup>11</sup> ἀνδρα  
ἐπεστήσε <sup>12</sup> κρατειν αὐτων ἐξ ὧνπερ <sup>13</sup> αἱ μεγισταὶ  
ἀρχαὶ καθιστανται, ὅς δη και παιδονομος καλεῖται.  
οὗτος δε κατέστη <sup>14</sup> κυριος ὥστε ἀθροίζειν τους παιδας,  
και, εἰ τις ῥαδιουργεῖ, ἰσχυρως κολαζειν. ἔδωκε δ'  
αὐτῷ και ὁ Λυκουργος των ἡβωντων <sup>15</sup> μαστιγο-  
φορους, οἵτινες τιμωρησονται <sup>16</sup> τους παιδας ἀντι γε

7. 'In addition to this.' 8. Socrates used habitually to go about without sandals, even in the depth of winter. 9. 'They consider their belly the measure of their food'—i.e. they give the children as much as they can eat. 10. Lycurgus—the almost legendary founder of the Spartan Constitution. The Greeks liked attaching their laws to the name of some person, but we are not sure that there ever was such a person as Lycurgus, whose name suggests a tribal wolf-god. 11. 'Instead of each one setting up. . . .' το with the infin. is equivalent to a verbal noun (or gerund) in English, ending in -ing. The subject of this infin. is often put into the *accusative* case, as here ἐκαστον. 12. First aor. active from ἐφίστημι, 'appoint'. The passive and intrans. aor. from καθίστημι, seen below, are used as the passive of the verb 'to appoint'. 13. The highest offices were not open to all those who lived in Sparta. Only pure-blooded Spartans could have such a privilege. The Perioeci 'dwellers round about' had few rights, and the Helots, the serf population, none at all. 14. He was set up (intrans. aor.), κύριος, with authority. 15. οἱ ἡβωντες, the 'Youths' class, some of whom had responsibility in the training and supervision of the younger boys. ἡβη, youth; cf. Hebe, the personification of Youth, who acted as wine-bearer to the gods. 16. ὅστις + the future indic., lit. 'who shall punish . . .', is often used as a purpose clause = in order to punish. What other way have you already had of expressing purpose? See note 5 above. Severe floggings were administered as part of a system intended to toughen the boys.

μην του ἀπαλυνειν τους ποδας ὑποδημασιν, ἀει ἐφιετο<sup>17</sup> ἀνυποδησια κρατυνειν. και ἀντι γε του τοις ἱματιοις διαθρυπτεσθαι, ἐνομισεν ἐνι ἱματιῳ δι' ἐτους προσεθιζεσθαι, ὡς οὕτως βελτιον παρασκευαζομενος προς ψυχη<sup>18</sup> και προς θαλητη. σιτον γε μην ἐκελευσε δουναι<sup>19</sup> τοσούτον ὥστε<sup>20</sup> ὑπο πλησμονης μεν μηποτε βαρυνεσθαι, του δε ἐνδεεστερωσ ἔχειν μη ἀπειρωσ ἔχειν.<sup>21</sup> ὡς δε μη ὑπο λιμου ἀγαν πιεζοιντο,<sup>22</sup> ἀπραγμονως μεν αὐτοις οὐκ ἔδωκε<sup>23</sup> λαμβανειν τον ὀψον,<sup>24</sup> κλεπτειν δ' ἔφηκεν ἐστιν ἃ<sup>25</sup> τῷ λιμῷ ἐπικουρουντας. ἐρεῖ δ' οὖν τις — τι<sup>26</sup> δητα, εἴπερ το κλεπτειν ἀγαθον ἐνομιζε, πολλας πληγας ἐπέθηκε τῷ ἀλίσκομενῳ ;<sup>27</sup> ὅτι, φημι ἐγώ, και τάλλα<sup>28</sup> ὅσα ἀνθρώ-

17. ἐφιετο, imperf. mid. of ἐφίημι, 'he made it his aim'.

18. Plural of ψυχός—cold spells. Don't confuse with ψυχή. 'life', 'soul', etc. 19. 'He gave orders to give—i.e. that they (subject unexpressed) should give. 20. Such a quantity as . . . 21. ἔχω with an adv. is equivalent to εἶμι with an adj. Xenophon is very fond of this construction, and uses it twice here, 'as not to be without experience of being in want'. 22. 'In order that they should not be pinched by hunger.' This is a final clause of purpose, the third different way you have had of expressing such an idea in this same piece. It is here used with the optative mood, concerning which you should be well content for the present to remain in blissful ignorance. 23. Here used in the sense of 'granted'. 24. Their 'extra' over and above their plain rations. Spartan fare was plain to the point of being nasty. A visitor who tasted the famous Spartan black broth is said to have observed that he did not wonder that the Spartans were not afraid to die, if such was the only food they had to live on. 25. ἐστιν ἃ, two words used together in Gk., lit. 'there are things which'—an equivalent for 'some things', the object of κλεπτειν. 26. Notice these two uses of τις. The first is an indef., 'someone,' but the second, in view of the mark ; at the end, a question, 'Why'? 27. 'The one caught.' They advised them to steal if they were hungry, but

ποι διδασκουσι, κολαζουσι τον μη καλως ὑπηρετουντα, κάκεινοι<sup>29</sup> ούν τους ἀλικομενους ὡς κακως κλεπτοντας τιμωρουνται. και καλον θεις<sup>30</sup> ὡς πλειστους<sup>31</sup> ἀρπασαι τυρους παρ' Ὁρθιας,<sup>32</sup> εἴτα μαστιγουν<sup>33</sup> τουτους ἄλλοις ἐπεταξε. βελτιον<sup>34</sup> γαρ ἐστιν, ὡς φασιν, ὀλιγον χρονον ἀλγησαντα,<sup>35</sup> πολυν χρονον εὐδοκιμουντα εὐφραινεσθαι.

## VOCABULARY

ἀγαν, too much, excessively.

ἀθροίζω, gather, muster.

ἀλγέω, grieve, feel pain.

ἀλικομαι, be caught.

ἀνυποδησια, -ας, a going barefoot.

ἀπαλυνω, soften.

ἀπειρος, without experience.

ἀπραγμονως, without trouble.

ἀρχη, office, rule.

βελτιων, -ον, better.

γε μην, yet, nevertheless.

δητα, indeed.

διαθρονπιω, pamper (lit. break down).

διδασκω, teach.

ἐκαστος, -η, -ον, each.

ἐνδειστερος, -α, -ον, comparative ἐνδεις, c. 9.

ἐπικουρεω, help against.

ἐπιτασσω, give orders to.

ἐπιτιθημι, put upon, inflict.

ἐρω, fut. of λεγω.

εὐδοκιμεω, have a good reputation.

punished them for being caught. 28. τάλλα = τα ἄλλα, 'as regards the other things'; this neuter plural is in the accus., acc. of reference. 29. κάκεινοι = καὶ ἐκεῖνοι, they too. 30. θεις τιθημι is often used in the sense of 'reckon' or 'deem'. Here the ptcple. has the force of although: 'Although having deemed it honourable.' 31. 'As many as possible.' 32. At the altar of Artemis Orthia, boys underwent endurance tests in being whipped. Some even died under the ordeal. From this passage it would appear that as a test of their cunning boys had to steal the sacrificial cheeses from her altar. 33. Infinit., 'to whip'. 34. Neuter of βελτιων, the comparative degree of ἀγαθος. 35. ἀλγησαντα is accus., agreeing with 'one' understood, and subject of εὐφραινεσθαι. 'It is better, as they say, for one having suffered a short time (acc.) to enjoy having a good reputation for a long time.' This is called the accus. and infin. construction, and corresponds to a noun clause in English.



εὐφραίνομαι, enjoy.  
 ἐπιημι (*act.*), command, (*mid.*)  
 make it one's aim.  
 ἐπιστήμι, set up, appoint.  
 ἡβᾶω, be youthful.  
 θάλπος, -ους (*n.*), heat.  
 θεραπόντων, -οντος (*m.*), atten-  
 dant.  
 ἰδίᾳ (*adv.*), privately.  
 ἰσχυρός, -α, -ον, violent.  
 καθίστημι, appoint (*pass.* and  
*intrans.* tense, be ap-  
 pointed).  
 καλέω, call.  
 κολᾶω, punish.  
 κρατύνω, make strong.  
 κυρίως, -α, -ον, with authority.  
 Λακεδαιμόνιος, Lacedæ-  
 monian, Spartan.  
 λιμός, -ου (*m.*), hunger.  
 Λυκούργος, Lycurgus.  
 μανθάνω, μαθήσομαι, learn.  
 μαστιγοφόρος, -ου (*m.*), whip-  
 bearer.  
 μαστιγῶ, I whip.  
 μεντοι, however.  
 μεταβολή, -ης (*f.*), change.  
 μουσική, -ης (*f.*), music,  
 literature.

ὀλίγος, -η, -ον, small, little.  
 Ὀρθία, -ας (*f.*), Orthia, name  
 of Artemis.  
 παιδαγωγός, -ου (*m.*), slave-  
 tutor.  
 παιδεία, -ας (*f.*), education.  
 παιδονόμος, -ου (*m.*), educa-  
 tional supervisor.  
 παλαίστρα, -ας (*f.*), gymna-  
 sium.  
 πέμπω, send.  
 πιέζω, press, pinch.  
 πλῆγη, -ης (*f.*), blow, lash.  
 πλῆσμονη, -ης (*f.*), fullness,  
 satiety.  
 προς + *dat.*, in addition to.  
 προσεθίζομαι (*mid.*), accus-  
 tom oneself.  
 ῥαδιουργέω, take it easy.  
 σαφηνίζω, explain, make  
 clear.  
 συνιημι, understand.  
 ταχιστα (*superlative adv.*),  
 soonest, most quickly.  
 τιμωρεῖσθαι, punish.  
 τυρός, -ου (*m.*), cheese.  
 ὑποδήμα, -ατος (*n.*), sandal.  
 ὑπηρετέω, serve.  
 ψυχρός, -ους (*n.*), cold.

## CHAPTER XVII

### MORE -μι VERBS

#### Compounds.

1. You have already seen the -μι verbs in action, and you may have noticed that they seem to appear more in the form of compounds than as simple verbs. In this connection it is well to bear in mind that a preposition in front of a μι- verb changes in appearance a good deal as the verb changes. For example, κατά plus ἴσθμι = καθίστημι, and since the 2nd aorist participle of ἴσθμι is στας, that of καθίστημι is καταστας. The 2nd aorist indicative similarly is κατά plus ἔσθην = κατέσθην, while the perfect, κατά plus ἔσθηκα, gives us καθεσθηκα. These compound forms are very common indeed.

2. Like τίθμι is ἵμι ('I let go'). For clarity this is given as a simple verb, but a good many of its tenses are only to be found in Greek literature in compounds. As its correspondence with τίθμι is almost exact, it will be sufficient to give the 1st person singular only of each tense.

#### 1. ἵμι, 'I let go.'

##### Active.

Present : ἵμι, etc., but 3rd person plural, ἵασι, not ἵασσι.

Imperfect : ἵην, but 2nd and 3rd singular always ἵεις, ἵει.

Infinitive : ἵεναι.

Participle : ἵεις.

## Middle and Passive

Present : ἵεμαι, etc., regular like τιθεμαι.

Imperfect : ἵεμην, etc.

Infinitive : ἵεσθαι.

Participle : ἵεμενος.

## AORIST SYSTEM

## Active.

1st Aorist : ἤκα, ἤκας, ἤκε, ἤκαμεν, ἤκατε, ἤκαν.

2nd Aorist : No singular, εἰμεν, εἰτε, εἰσαν.

Infinitive : εἶναι.

Participle : εἰς.

## Middle.

1st Aorist : ἤκαμην, etc.

2nd Aorist : εἰμην, εἰσο, εἰτο, εἰμεθα, εἰσθε, εἰντο.

Infinitive : ἔσθαι.

Participle : ἔμενος.

## Passive.

Aorist : εἶθην.

Infinitive : ἔθηναι.

Participle : ἔθεις.

## OTHER TENSES

Active. Future : -ήσω. Perfect : εἶκα.

Middle. Future : -ήσομαι.

Passive. Future : -έθησομαι.

3. There are no verbs resembling δίδωμι.

4. A number of verbs resemble δεικνυμι, such as ἀπολλυμι ('destroy'), ζευγνυμι ('yoke'), ὀμνυμι ('swear'), σκεδαννυμι ('scatter'), ἀνοιγνυμι ('open'), and μειγνυμι ('mix'). All these, however, resemble δεικνυμι only in the present and imperfect tenses, the aorist and the other tenses being quite regular.

5. The two  $\epsilon\mu$ 's ('I am' and 'I go') are obviously of great importance. They are like twins who, upon first acquaintance, appear to be indistinguishable, but when you become intimate with them you so readily recognize their peculiar features that you wonder how confusion was possible. There is no aorist or perfect of  $\epsilon\mu$  ('I am') because of its meaning.  $\epsilon\mu$  ('I go') has a future sense, and is usually employed as the future of  $\epsilon\rho\chi\omicron\mu\alpha\iota$ . For the aorist  $\eta\lambda\theta\omicron\nu$  is used, and for the perfect  $\eta\kappa\omega$  ('I have come'), conjugated like  $\chi\omicron\rho\epsilon\upsilon\omega$ .

II. (a)  $\epsilon\mu$ , 'I am.'

Present.	Future.	Imperfect.
1. $\epsilon\mu$	$\epsilon\sigma\omicron\mu\alpha\iota$	$\eta\nu$ or $\eta$
2. $\epsilon\iota$	$\epsilon\sigma\eta$ or $\epsilon\sigma\epsilon\iota$	$\eta\sigma\theta\iota\alpha$
3. $\epsilon\sigma\tau\iota$	$\epsilon\sigma\tau\alpha\iota$	$\eta\nu$
1. $\epsilon\sigma\mu\epsilon\nu$	$\epsilon\sigma\omicron\mu\epsilon\theta\alpha$	$\eta\mu\epsilon\nu$
2. $\epsilon\sigma\tau\epsilon$	$\epsilon\sigma\epsilon\sigma\theta\epsilon$	$\eta\tau\epsilon$
3. $\epsilon\iota\sigma\iota$	$\epsilon\sigma\omicron\nu\tau\alpha\iota$	$\eta\sigma\alpha\nu$
Infinitive: $\epsilon\iota\nu\alpha\iota$	$\epsilon\sigma\epsilon\sigma\theta\iota\alpha\iota$	—
Participle: $\omega\nu$ , $\omicron\upsilon\sigma\alpha$ , $\omicron\nu$	$\epsilon\sigma\omicron\mu\epsilon\nu\omicron\varsigma$	—

(b)  $\epsilon\mu$ , 'I go.'

Present.	Imperfect.
1. $\epsilon\mu$	$\eta\alpha$ or $\eta\epsilon\iota\nu$
2. $\epsilon\iota$	$\eta\epsilon\iota\sigma\theta\iota\alpha$
3. $\epsilon\iota\sigma\iota$	$\eta\epsilon\iota$
1. $\eta\mu\epsilon\nu$	$\eta\mu\epsilon\nu$ or $\eta\epsilon\iota\mu\epsilon\nu$
2. $\eta\tau\epsilon$	$\eta\tau\epsilon$ or $\eta\epsilon\iota\tau\epsilon$
3. $\eta\sigma\alpha\iota$	$\eta\sigma\alpha\nu$ or $\eta\epsilon\sigma\alpha\nu$

Infinitive: ἔναι —

Participle: ἰών, ἰούσα, ἰόν —

6. φημι ('I say'), though in some respects resembling ἴστημι, must be considered an irregular verb. Notice in particular that the participle which you would expect, φας φασα φαν, is not used in Attic Prose, its place being usually taken by φασκων.

### III. φημι, 'I say.'

#### Present.

1. φημι
2. φης
3. φησι
1. φαμεν
2. φατε
3. φασι

#### Imperfect.

- ἔφην
- ἔφησθα
- ἔφη
- ἔφαμεν
- ἔφατε
- ἔφασαν

Infinitive: φαναι

Future: φησω

Participle: φασκων,  
-ουσα, -ον

Aorist (very rare: usually  
imperfect): ἔφησα.

Homer has some middle forms of φημι used in the same sense as the active: Infinitive φασθαι, participle φαμενος, imperfect ἔφαμην, and, especially, 3rd person ἔφατο or φάτο.

7. καθημαι ('I sit') and κειμαι ('I lie' or 'I am placed', used as the passive of τιθημι) are perfect passives of -μι verbs used with a present sense.

## IV. καθημαι, 'I sit.' κειμαι, 'I lie.'

Present (Perfect Form).

Imperfect.

1. καθημαι	ἐκαθημην	οὐ καθημην
2. καθησαι	ἐκαθησο	καθησο
3. καθηται	ἐκαθητο	καθηστο
(but ἦσται in simple verb)		οὐ καθητο

1. καθήμεθα	ἐκαθημεθα	καθημεθα
2. καθισθε	ἐκαθισθε	καθισθε
3. καθινται	ἐκαθιντο	καθιντο

Infinitive: καθισθαι

Participle: καθήμενος

The simple verb ἦμαι is used mainly in poetry.

Present.

Imperfect.

1. κειμαι	ἐκειμην
2. κεισαι	ἐκεισο
3. κειται	ἐκειτο
1. κειμεθα	ἐκειμεθα
2. κεισθε	ἐκεισθε
3. κεινται	ἐκειντο

Infinitive: κεισθαι

Future: κεισομαι

Participle: κειμένος

8. A difficult -μι verb is οἶδα ('I know'). It is one of many intransitive perfect forms in Greek with a present meaning (see πεφυκα and ἔστηκα). Its infinitive and participle show its perfect form. The pluperfect, which is used to represent the past, is full of variant forms. Note that there is only -σ- in the plural of this tense in the shorter form, to distinguish it from the imperfect of εἰμι ('I go').

## V. Οἶδα, 'I know.'

Perfect (Present meaning)	Pluperfect (Past meaning)
1. οἶδα	ἤδη or ἤδειν
2. οἶσθα	ἤδειςθα
3. οἶδε	ἤδει
1. ἴσμεν	ἤσμεν or ἤδειμεν
2. ἴστε	ἤστε or ἤδειτε
3. ἴσασι	ἤσαν or ἤδεσαν

Infinitive : εἶδεναι

Future : εἰσομαι

Participle : εἰδως, εἰδυια, εἰδος.

## EXERCISE. MORE -μι VERBS

Translate :—

1. ἀπιμεν εἰς τὰς σκηνάς. 2. ἐσεσθε λοχαγοὶ τῆς στρατίας. 3. τὸ ὄρος ἦν ὑπερυψηλὸν τοῖς ἀναβαίνουσι. 4. ἀφηκαμεν τὰς ἀγκυρας εἰς τὸ ὕδωρ. 5. οὐ ῥαδίως εἰσομεθα τοῦ ποταμοῦ βάθος. 6. ἴστε ὅτι οὐ καταδυσεσθε. 7. ἤσθα στρατηγὸς πάντων τῶν Ἑλλήνων. 8. πάντες οἱ βόες ἦσαν εἰς τὸν ποταμὸν. 9. ἴσασι γὰρ ὅτι δυνανταὶ διαβαίνειν. 10. 'τί φησιν;' ἐφασαν. ὁ δὲ 'Ὀδυσσεὺς εἰμι' ἔφη.

## KEY TO EXERCISE

1. We shall depart into the tents. 2. You will be captains of the army. 3. The mountain was exceedingly high for those going up it. 4. We let down the anchors into the water. 5. We shall not easily know the depth of the river. 6. You know that you will not sink. 7. You were general of all the Greeks. 8. All the oxen went into the river. 9. For they know that they can cross. 10. 'What do you say?' they said. And he said, 'I am Odysseus.'

## A BRIGHT IDEA

(From Xenophon's *Anabasis*, Bk. III, c. 5.)

(The Greeks come to an impassable river; a Rhodian's scheme for crossing it is rejected.)

● Ἐπει δε ἐπὶ τὰς σκηνὰς <sup>1</sup> ἀπηλθον, οἱ μὲν ἄλλοι περὶ <sup>2</sup> τὰ ἐπιτηδεῖα ἦσαν, στρατηγοὶ δε καὶ λοχαγοὶ συνῆσαν. <sup>3</sup> καὶ ἐνταυθα πολλὴ ἀπορία ἦν. ἐνθεν μὲν <sup>4</sup> γὰρ ὄρη ἦν ὑπερυψηλὰ, ἐνθεν δε <sup>5</sup> ὁ ποταμὸς τοσούτος το βάθος <sup>6</sup> ὥστε μὴδε το δορατὰ ὑπερεχειν πειρωμένοις τοῦ βάθους. <sup>6</sup>

Ἀπορούμενοις <sup>7</sup> δ' αὐτοῖς προσελθὼν τις ἀνὴρ Ῥόδιος εἶπεν, Ἐγὼ θελω, ὦ ἄνδρες, διαβίβασαι ὑμᾶς κατὰ τετρακισχίλιους <sup>8</sup> ὀπλίτας. ἄλλα πρῶτον δεῖ ὑμᾶς ἐμοὶ ὧν <sup>9</sup> δεομαὶ ὑπηρετεῖν, καὶ ταλάντων <sup>10</sup>

1. τὰς σκηνὰς. Probably vaguely for 'quarters' here. Actually their 'tents' (see c. 3) had been burned by the Persians. 2. περὶ, 'engaged on', 'busy with'. 3. συνῆσαν. Notice the two contrasted imperfs., the first from εἰμι, 'be', and the second from συνίημι, 'come together'. 4. ἐνθεν μὲν . . . ἐνθεν δε, 'on the one side . . . on the other side'. The Greeks were marching up the left bank of the Tigris (ὁ ποταμὸς), with the high mountains of Kurdistan (τὰ ὄρη) on their right, gradually closing in on them, to make progress impossible. 5. το βάθος, 'in depth'. In giving measurements the dimension is usually put into the accus. case. 6. τοῦ βάθους. The gen. is used after πειράσασθαι, when it means 'to make trial of'. The soldiers failed to find the bottom of the river by testing it with their spears. 7. This word is usually used in the active voice with this meaning. The dat. is governed by προσελθὼν. 8. κατὰ τετρακισχίλιους. By four thousands—in companies of 4000. κατὰ often has this distributive sense. 9. ὧν δεομαὶ, 'what I want'; ὧν is the gen. case of the neuter plural relative pron. = 'the things which'. δεομαὶ, 'I stand in need of', is always followed by the gen. of the thing wanted. 10. ταλάντων, 'a talent'—a fairly large sum, corresponding to about £240 of English money before 1914. μισθὸν is in apposition to it = 'as a reward'.



μισθον ποριζειν. ἐρωτωμενος δε οὔτου <sup>11</sup> δειται, 'Ἀσκων, ἔφη, δισχίλιων δεησομαι· πολλὰ δ' ὄρω προβάτα καὶ αἰγας καὶ βους καὶ ὄνους, ἃ ἀποδαρεντα <sup>12</sup> καὶ φυσηθεντα ῥαδίως παρεξει τὴν διαβασιν. δεησομαι δε καὶ τῶν δεσμῶν οἷς <sup>13</sup> χρῆσθε περὶ τὰ ὑποζυγια· τοῦτοις <sup>14</sup> ζευξας τοὺς ἄσκους πρὸς ἀλλήλους, ὀρμισας ἑκαστον ἄσκον, λιθοὺς ἀρτησας καὶ ἀφεις <sup>15</sup> ὥσπερ ἀγκυρας εἰς τὸ ὕδωρ, διαγαγὼν <sup>16</sup> καὶ ἀμφοτερωθεν δησας, ἐπιβαλὼ <sup>17</sup> ὕλην καὶ γῆν ἐπιφορησά· ὅτι μὲν οὖν <sup>18</sup> οὐ καταδυσεσθε αὐτίκα μαλα εἰσεσθε· <sup>19</sup> πᾶς γὰρ ἄσκος δυο ἀνδρας ἔξει <sup>20</sup> τοῦ μὴ καταδυναί. ὥστε δε μὴ ὀλισθανεῖν ἢ ὕλη καὶ ἡ γῆ σχήσει.<sup>20</sup>

'Ἀκουσασι <sup>21</sup> ταῦτα τοῖς στρατηγοῖς τὸ μὲν ἐνθυμημα <sup>22</sup> χάριεν ἔδοκει εἶναι, τὸ δ' ἔργον ἀδυνατον.

11. οὔτου, gen. of ὅστις ἦτις ὅτι, 'who? what?'. 12. Tr., 'Which, being skinned and blown up'. It is the skins, of course, that are to be blown up. Xenophon has, naturally enough, forgotten that 'animals', and not 'skins,' is the subject of his verb. 13. οἷς: χρᾶσμαι (irreg., 'I use') takes the dat. case. 14. τοῦτοις, 'by means of these', the instrumental dat. 15. ἀφεις, aor. active participle of ἀφίημι. 16. διαγαγὼν, 'carrying the skins across'. 17. ἐπιβαλὼ, fut. tense. 18. μὲν οὖν, 'however'. 19. αὐτίκα μαλα, 'in a moment—presently'. εἰσεσθε, fut. of οἷδα. 20. ἔξει and σχήσει. There are two futs. of ἔχω, both with the same meaning: ἔξω and σχήσω. ἔχω often has the meaning of 'keep from' or 'restrain', in which sense it is usually followed by the gen. 'Every skin will keep two men from sinking'. For το with the infin. = -ing, see c. 16—Spartan education, n. 11. Notice the μὴ, which does not seem to be wanted. The Gk. habit of looking at the result of an action often had an effect on their idiom. The *result* of using the skins was that the men did *not* sink. Hence a superfluous or redundant μὴ. So also in the next sentence: 'The wood and earth will keep them so that they do not slip'. 21. ἀκουσασι, dat. plur. of the aor. participle. 22. ἐνθυμημα, 'something considered'; hence, 'a plan'—a piece of reasoning. An 'enthymeme' in English is a kind of logical syllogism, in particular a faulty one.

ἦσαν γὰρ οἱ κωλυσοντες<sup>23</sup> περὰν πολλοὶ ἵππεις, οἱ  
εὐθύς ἐμέλλον τοὺς πρῶτους παυεῖν ταῦτα ποιοῦντας.

## VOCABULARY

ἀδυνατός, -η, -ον, impossible.

ἀμφοτερωθεν, from both sides.

ἀποδερῶ (aor. pass. ἀπέδερην), cf. δερμα, take the skin off, flay.

ἀπορεῶ, be at a loss.

ἀπορία, -ας (f.), perplexity.

ἄρταω, tie, bind.

δεομαι (gen.), want, need.

δεσμός, cable, bond.

διαβάσις, -εως (f.), a crossing.

διαβιβάζω, convey across.

διαγῶ, carry across, spend (of time).

δισχίλιοι, two thousand.

δορυ, -ατος (n.), a spear.

ἐπιβάλλω, cast upon.

ἐπιφορεῶ, put upon.

καταδύω, sink (transitive).

καταδύσομαι (fut.), κατεδυν (aor.) (intransitive).

κωλύω, prevent.

λοχαγός (m.), captain.

μισθός (m.), pay, reward.

ὀλισθάνω, slip.

ὀπλιτής, -ου (m.) hoplite, heavy-armed soldier.

ὀρμίζω, to anchor.

πειράσομαι, try, test.

πέρω, I cross.

τόσοντος, τόσαντι, τόσοντο, so great, so much.

ύλη, -ης (f.), wood.

ύπερεχῶ, protrude above.

ύπερυψηλός, -ον, exceedingly high.

ύπηρετῶ, to furnish to.

φυσῶ, to blow out.

χαρίης, -εσσα, -εν, pleasing.

χραιομαι (dat.), use.

23. οἱ κώλυσοντες, 'those who were going to stop them'.

## CHAPTER XVIII

### THE ADJECTIVE

IF you have mastered the declension of nouns, you should have no difficulty with adjectives, as there are no new forms to be learnt. What matters is that you should be able to recognise an adjective and its case when you meet one. Most adjectives are of three terminations, and are a combination of the 1st and 2nd declensions, being declined like *κακός* or, if the termination *-ος* is preceded by a vowel or *ρ*, like *μικρός* (c. 7). But there are others of two terminations, the masculine and feminine being the same, and a few of one termination only. This applies also to adjectives of the 3rd declension. Let us take the types in order.

#### 2nd Declension Types

I. Contracted. e.g. *χρυσός* (golden), being contracted for *χρυσος*. The nom. and acc. sing. are different, but other cases go like *κακός*. Similarly, *ἀργύρος* (silver) goes like *μικρός*.

	Sing.			Sing.		
	Mas.	Fem.	Neuter.	Mas.	Fem.	Neuter.
N.V.	χρυσ-ους	χρυσ-η	χρυσ-ουν	ἀργυρ-ους	ἀργυρα	ἀργυρουν
Acc.	χρυσουν	χρυσην	χρυσουν	ἀργυρουν	ἀργυραν	ἀργυρουν
Gen.	χρυσου	χρυσης	χρυσου	ἀργυρου	ἀργυρας	ἀργυρου
Dat.	χρυσω	χρυση	χρυσω	ἀργυρω	ἀργυρα	ἀργυρω

2. Compound adjectives in -ος are mostly of Two Terminations, thus :—

<i>Mas., Fem.</i>	<i>Neuter.</i>	<i>Meaning</i>
άθανατος	άθανατον	immortal
έφημερος	έφημερον	v. c. 7
άθετος	άθειον	v. c. 5
άπειρος	άπειρον	inexperienced (in), v. c. 16
βαρβαρος	βαρβαρον	v. c. 6
but εύνους	εύνουν	well-disposed (decl. like χρυσους, but without the fem. forms).

3. Two very common adjectives (μεγας, great, and πολυς, much) which are irregular in the nom. and acc. sing., but regular in all other cases, thus :—

	<i>Mas.</i>	<i>Fem.</i>	<i>Neuter.</i>		<i>Mas.</i>	<i>Fem.</i>	<i>Neuter.</i>
N.V.	μεγας	μεγαλη	μεγα		πολυς	πολλη	πολυ
Acc.	μεγαν	μεγαλην	μεγα		πολυν	πολλην	πολυ
Gen.	μεγαλου	μεγαλης	μεγαλου, etc.		πολλου	πολλης	πολλου etc.

### 3rd Declension

#### 1. One Termination.

άπαις (Gen. άπαιδος), 'childless'; decl. like παις.  
 άγνως (Gen. άγνωτος), 'unknown' or 'unknowing'.  
 πενης (Gen. πενητος), 'poor'.

#### 2. Two Terminations.

(a) Adjectives that are compounded of two words have only two terminations, e.g. σωφρων, because it is compounded of σως ('sound', 'safe', 'healthy'), and φρην ('mind'). For meaning v. σωφροσυνη (c. 3). Similarly declined is εύδαιμων, 'happy' (in the true sense, i.e. having 'a good spirit' inside you).

Sing.			Plural.	
	Mas. Fem.	Neuter.	Mas. Fem.	Neuter.
Nom.	σωφρων	σωφρον	σωφρονες	σωφρονα
Acc.	σωφρονα	σωφρον	σωφρονας	σωφρονα
Gen.	σωφρονος		σωφρονων	
Dat.	σωφρονι		σωφροσι	

(b) Mostly stems in -ες, and declined in mas. and fem. like τριηρης or Σωκρατης, e.g. ἀληθης, 'true.'

Sing.			Plural.	
	Mas. Fem.	Neuter.	Mas. Fem.	Neuter.
Nom.	ἀληθης	ἀληθες	ἀληθεις	ἀληθη
Acc.	ἀληθη	ἀληθες	ἀληθεις	ἀληθη
Gen.	ἀληθους		ἀληθων	
Dat.	ἀληθει		ἀληθεσι	

Similarly are declined εὐγενης, 'well-born' (eugenics), εὐτυχης, 'fortunate', ψευδης, 'false' (pseudo-), συγγενης 'related to'.

(c) Stems in -ι, -τ, -δ, or -ρ are declined like πολις (c. 13), e.g. φιλοπολις, 'patriotic'.

Sing.			Plural.	
	Mas. Fem.	Neuter.	Mas. Fem.	Neuter.
N.V.	φιλοπολις	φιλοπολι	φιλοπολεις	φιλοπολη
Acc.	φιλοπολιν	φιλοπολι	φιλοπολεις	φιλοπολη
Gen.	φιλοπολεως		φιλοπολεων	
Dat.	φιλοπολει		φιλοπολεσι	

but εὐελπις, 'hopeful', is declined like ἐλπις (c. 9, 3), —i.e. acc. εὐελπιδα, etc.

### 3. Three Terminations.

Stems in -υ. Masc. and neuter are 3rd declension (like πελεκυς and ἄστυ, except that the gen. sing.

ends in -ος, and the neut. plur. in -εα (not contracted)). The fem. is 1st declension—e.g. ἡδυσ, 'pleasant', βραχυσ, 'short' (brachycephalic), γλυκυσ, 'sweet' (glucose), ὀξυσ, 'sharp' (oxygen), ταχυσ, 'swift'.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neuter.</i>
<i>Sing. N.V.</i>	ἡδυσ	ἡδεια	ἡδυ
<i>Acc.</i>	ἡδυν	ἡδειαν	ἡδυ
<i>Gen.</i>	ἡδεος	ἡδειας	ἡδεος
<i>Dat.</i>	ἡδαι	ἡδεια	ἡδαι
<i>Plur. N.V.</i>	ἡδεις	ἡδειαί	ἡδεα
<i>Acc.</i>	ἡδεις	ἡδειας	ἡδεα
<i>Gen.</i>	ἡδεων	ἡδειων	ἡδεων
<i>Dat.</i>	ἡδεσι	ἡδειαίς	ἡδεσι

#### 4. Irregular.

μελας, 'black' (melancholy).

	<i>Mas.</i>	<i>Fem.</i>	<i>Neuter.</i>
<i>Nom.</i>	μελας	μελαινα	μελαν
<i>Acc.</i>	μελανα, etc.	μελαιναν, etc.	μελαν, etc.

ταλας, 'wretched'.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neuter.</i>
<i>Nom.</i>	ταλας	ταλαινα	ταλαν
<i>Acc.</i>	ταλανα, etc.	ταλαιναν, etc.	ταλαν, etc.

χαριεις, 'pleasing'.

	<i>Mas.</i>	<i>Fem.</i>	<i>Neuter.</i>
<i>Nom.</i>	χαριεις	χαριεσσα	χαριεν
<i>Acc.</i>	χαριεντα, etc.	χαριεσαν, etc.	χαριεν, etc.

## Declension of Participles

Participles are so common in Greek that it is well to take their declension together, even though you have met some of them separately already.

Three are 3rd declension in the masc. and neut., and 1st declension in the fem.—viz.

(1) Present participle active (e.g. λυων, 'loosing').

(2) Aorist participle active (e.g. λυσας, 'having loosed').

(3) Aorist participle passive (e.g. λυθεις, 'having been loosed').

All these three are declined like λεων in the masc. and neut., and like μουσα in the fem., thus:—

Sing.			Plur.		
Mas.	Fem.	Neuter.	Mas.	Fem.	Neuter.
N. λυων	λυουσα	λυον	λυοντες	λυουσαι	λυοντα
A. λυοντα	λυουσαν	λυον	λυοντας	λυουσας	λυοντα
G. λυοντος	λυουσης	λυοντος	λυοντων	λυουσων	λυοντων
D. λυοντι	λυουση	λυοντι	λυουσι	λυουσαις	λυουσι

## Contracted Participles.

1. <u>τιμω</u>	τιμων	τιμωσα	τιμων
2. <u>φιλεω</u>	φιλων	φιλουσα	φιλουν
3. <u>δουλω</u>	δουλων	δουλουσα	δουλουν

Similarly, λυσας                      λυσασα                      λυσαν  
                                  λυσαντα                      λυσασαν                      λυσαν, etc.  
 and                                   λυθεις                      λυθεισα                      λυθεν, etc.

Note.—And the adj. πας (all), πασα, παν,  
παντα, πασαν, παν, etc.

The perf. pteple. λελυκως goes thus :—

Nom. Sing.	λελυκως	λελυκυια	λελυκος
Acc. Sing.	λελυκοτα	λελυκυιαν	λελυκος
Gen. Sing.	λελυκοτος	λελυκυιας	λελυκοτος
Dat. Plur.	λελυκοσι	λελυκυiais	λελυκοσι

Present participles of -μι verbs (v. chap. 16), go more or less like λυσας, thus :—

Nom. Sing.	διδους (' giving ')	διδουσα	διδον
Acc. Sing.	διδοντα	διδουσαν	διδον, etc.
Nom. Sing.	δεικνυς (' showing ')	δεικνυσα	δεικνυν
Nom. Sing.	τιθεις (' placing ')	τιθεισα	τιθεν

You will meet these forms so often that it will pay you to learn them thoroughly.

Translate :—

1. ἡδεῖα τοῖς ναυταῖς ἐστὶν ἡ τῆς χθονὸς ὄψις ἐκ χειμῶνος σωζομένοις.

2. ὁ ἱερεὺς κηρυξας τὴν τοῦ νοσηματος λυσιν παση τῇ πολεὶ μελαιναν ὕν ἐθύσε (θύω = I sacrifice) τῷ Διι.

3. εὐτυχεὶ πόλις εἰ οἱ πολῖται εἰσι σωφρονεῖς καὶ εὐνοί.

### KEY

1. Sweet to sailors is the sight of land when they are being saved from a storm.

2. The priest, having proclaimed release from the disease to the whole city, sacrificed a black pig to Zeus.

3. A city is fortunate if the citizens are sensible and patriotic.

### Lines from Greek Drama

The following iambic lines (you have had many already) from Greek drama will not only give you



practice in adjectives, but help you to read plays later. As they are poetry, the order of words, which, as always in Greek, is the order of thought, is not always what you might expect in prose, but if you *pay attention to the terminations*, you should be able to translate them correctly. It is helpful to learn them by heart, feeling the beat of the six-foot line, thus:—

- 1. τῶν εὐτυχούν|των <sup>1</sup> || πάν|τες εἰς|ι σύγ|γενεῖς.  
 2. βραχεία τερψις ἐστὶν ἡδονῆς κακῆς.  
 3. ὁ γραμματῶν ἀπειρος <sup>2</sup> οὐ βλέπει βλέπων.  
 4. καὶ πολλ' ἀπ' ἐχθρῶν μανθάνουσιν οἱ σοφοί.  
 5. φθείρουσιν ἡθὴ χρησθ' ὁμίλια κακαί.  
 6. εἰ θεοὶ τι δρῶσι <sup>3</sup> φαῦλον, οὐκ εἰσὶν θεοί.  
 7. θεοὺ θέλοντος <sup>4</sup> δυνάτα πάντα γίγνεται.  
 8. ἐνεστὶ γὰρ πῶς τοῦτο τῇ τυραννίδι  
 νοσημα, τοῖς φίλοισι μὴ πεποιθὲναι.<sup>5</sup>

#### From Prose Writers

9. ἡ μεγάλη πόλις ἑρμῖα μεγάλη ἐστὶ <sup>6</sup> (said of Megalopolis).

1. εὐτυχούντων, gen. plur. of present ptcple. of εὐτυχεῖν.  
 v. Contracted verbs 20. 2. We say 'unskilled in', Gk., says, 'unskilled of'. 3. δρῶσι, contracted from δρᾶν, v. 20. 4. Gen. abs. 'if god wishes'. 5. πεποιθὲναι, strong perf. inf. from πείθω, 'I persuade'. Strong perfects are usually intransitive, therefore this means 'to trust'. Why μὴ and not οὐ? v. 28 (end). 6. Megalopolis was a city in Arcadia founded by Epaminondas, the Theban, after the defeat of Sparta at Leuctra in 370 B.C. His idea was to build an 'enormous city' to hold the forty scattered communities of Arcadia as a protection against Sparta, but it was not a success. The walls were 6 miles in circuit, but the city was largely uninhabited, and so a 'desolation'. British archaeologists have excavated it and found the foundations of a hall large enough to hold 10,000 people.

10. το μεν σωμα θνητον, ἡ δε ψυχη ἀθανατος.  
 11. ἡ φιλια περιχορευει την οἰκουμενην,<sup>7</sup> κηρυτ-  
 τουσα δη<sup>8</sup> πασιν ἡμιν<sup>9</sup> ἐγειρεσθαι ἐπι τον  
 μακαρισμον.—Epicurus.  
 12. παντες φυσει παντα<sup>10</sup> ὁμοιως<sup>11</sup> πεφυκαμεν<sup>12</sup>  
 εἶναι και<sup>13</sup> βαρβαροι και Ἕλληνες.—Antiphon.  
 13. (From the newspaper *Hellas*, 16 ΦΕΒΡΟΥΑΡΙΟΥ,  
 1945.):

Νεαι Ελπιδες

Ἐχομεν<sup>14</sup> ἡδη ἀνα<sup>15</sup> χειρας το πληρες κειμενον<sup>16</sup>  
 της συμφωνιας μεταξυ των Ἀντιπροσωπων  
 (representatives) της Ἑλληνικης Κυβερνησεως  
 και της Ἀντιπροσωπειας (delegation) του  
 ΕΑΜ<sup>17</sup>—ΕΛΑΣ.<sup>18</sup>

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7. Sc. γην, 'the inhabited', common Gk. expression for 'the world'. 8. δη, particle difficult to translate. It often, as here, has the force of underlining the word it follows—'proclaiming loudly'. Sometimes it is ironical. 9. ἡμιν, 'to us', v. Pronouns 24. 10. παντα, adverbial acc. 'in everything'. 11. Adv. from ὁμοιος, v. 5. 12. πεφυκα is the perfect of φυω ('I grow'), and used intransitively to mean 'I have grown to be', and so, 'I am by nature'. Here the inf. εἶναι depends on it. 13. και . . . και, 'both . . . and'. This is a remarkable admission of the equality of man by a Greek of the fifth century B.C. 14. This sentence from the newspaper *Hellas* is good classical Gk. with the exception of the two words with Eng. translations. 15. ἀνα, prep. 'through', originally 'up', v. 22. 16. κειμενον in classical Gk., 'thing lying', and so 'fixed' here = 'text'. 17. Ε.Α.Μ. stands for ἑθνικον ἀπελευθερωτικον μετωπον, National Liberation Front. 18. Ε.Λ.Α.Σ. stands for Ἑλληνικος λαϊκος ἀπελευθερωτικος στρατος, National Popular Liberation Army.

## VOCABULARY

ἀθάνατος, -ον, not mortal, immortal.

δυνατός, -η, -ον, possible, powerful.

ἐγείρω, I awaken. Mid. I awake.

ἐνιμι, I am in.

ἐρημία, desolation (ἐρημος, *adj.* desolate).

εὐτυχέω, I am fortunate (εὖ, well; τύχη, fortune).

ἐχθρός, enemy, also (as *adj.*) hateful.

ἡδονή, -ης, pleasure (*hedonist*).

ἦθος, -ους, no Eng. equivalent. Therefore we have taken over the word as 'ethos'. Sometimes = disposition, character, manners. *Adj.* ἠθικός. τὰ ἠθικά, 'a treatise on morals' (e.g. Aristotle's *Ethics*).

θνητός, -η, -ον, mortal (θνήσκω, θανάτος).

κηρυττω } I proclaim (κηρυξ,  
κηρυσσώ } a herald).

κυβερνήσις, -εως, a steering guiding (κυβερνήτης is a pilot). So in Mod. Gk. = Government (Lat. *Gubernator*, etc.).

μακαρισμός, -ον, a pronouncing happy (μακάριος), a blessing, here 'the praises of a happy life'.

μεταξύ, between (*gen.*).

νόσημα, -ατος, disease (νόσσω, I am sick).

οἰκῶ, I inhabit.

ὁμιλία, -ας, converse, intercourse (ὁμιλέω, I associate with). ['Homily' is a sermon to a crowd].

περιχορεύω, I dance round.

πληρής, -ες (*adj.*), full.

πως (*adv.*), somehow.

συμφωνία, -ας, harmony (*symphony*, 'a sound together').

τυραννίς, -ίδος, tyranny.

φαῦλος, -η, -ον (*adj.*), base, disgraceful.

φθείρω, I destroy, corrupt.

## CHAPTER XIX

### DEGREES OF COMPARISON, AND ADVERBS

THE grammatical terms 'comparative' and 'superlative' reveal their meaning from examples in English. If you want to say shortly that John is more wealthy than Peter, but Michael is the most wealthy of the three, you can say that John is wealthier than Peter, but Michael is the wealthiest. In the same way in Greek you can either say that J. is μάλλον (v. c. 7) πλουσιος than P., but M. is μάλιστα πλουσιος, or (as is more common) J. is πλουσιωτερος than P., but M. is πλουσιωτατος. In other words, you can change the termination of the adj. to express the comparative degree when two things are being compared, and the superlative degree when more than two are involved. So far the English (and Latin) usage resembles the Greek, but 'than Peter' can be expressed in two ways in Greek, which are equally common.

(1) by the conjunction ἢ (meaning 'than') without altering the construction of the word that follows it, e.g. J. is πλουσιωτερος ἢ Πέτρος, or

(2) when the first person or thing to be compared is in the nom. or acc. case, by omitting ἢ and putting the second member to be compared into the gen., e.g. J. is πλουσιωτερος Πέτρου.

### Rules for Forming the Comparative and Superlative

1. The commonest way is by the termination -τερος (declined like μικρος) for the comp., and -τατος (declined like κακος) for the superl., affixed to the masc. stem of the adj.—e.g.

θερμος, 'warm'; θερμο-τερος, θερμο-τατος (stem θερμο-)  
 μακρος, 'long'; μακρο-τερος, μακρο-τατος (stem μακρο-)  
 ἀληθης, 'true'; ἀληθεσ-τερος, ἀληθεσ-τατος (stem ἀληθεσ-)  
 ὀξυς, 'sharp'; ὀξυ-τερος, ὀξυ-τατος (stem ὀξυ-)

but in the case of adjs. ending in -ος, which have the preceding vowel short the ο becomes ω.

e.g. σοφος, 'wise'; σοφωτερος, σοφωτατος  
 ἄξιος, 'worthy'; ἄξιωτερος, ἄξιωτατος.

2. In some adjs. the ο is dropped altogether.

e.g. φιλος, 'friendly'; φιλτερος, φιλτατος  
 [also sometimes φιλαιτερος, φιλαιτατος]  
 γεραιος, 'old'; γεραιτερος, γεραιτατος,

but ἀρχαιος, 'ancient'; σπουδαιος, 'earnest';  
 δικαιος, 'just', follow rule 1.

3. Stems ending in -ον insert ες before the termination, thus :—

εὐδαιμων, 'fortunate'; εὐδαιμον-εστερος, εὐδαιμον-εστατος  
 σωφρων (v. σωφροσυνη, ch. 3), σωφρον-εστερος, σωφρον-εστατος.

4. A few adjs. (mostly ending in -υς or -πος) adopt a different procedure altogether. They drop the vowel of the stem, and for the comparative add

-ίων, and for the superlative -ιστος. Stems in -πο drop the -ρ also.

E.g. ἡδύς, 'sweet'; ἡδιών, ἡδιστος  
 ταχύς, 'swift'; θάσσων (for ταχ-ίων), ταχιστος  
 μέγας, 'big'; μείζων (for μεγ-ίων), μεγιστος  
 αἰσχρός, 'shameful'; αἰσχιών, αἰσχιστος  
 ἐχθρός, 'hostile'; ἐχθιών, ἐχθιστος

These comparatives are thus declined, eliding the *v* and contracting in acc. sing. (masc. and fem.) and in nom. and acc. plur.

Sing.			Plur.		
	Mas., Fem.	Neuter.	Mas., Fem.	Neuter.	
N.V.	μείζων	μείζον	μείζονες	μείζονα	
			οι	οι	
			μείζους	μείζω	
Acc.	μείζονα or μείζω	μείζον	μείζονας	"	
			οι		
			μείζους	"	
Gen.		μείζονος		μείζονων	
Dat.		μείζονι		μείζοσι	

5. Some of the commonest adjs. behave irregularly, employing different stems, as in English 'good, better, best', 'bad, worse, worst'. Sometimes this is the result of words in commonest use getting their less important syllables slurred over, and harsh sounds getting worn away soonest. Here are some irregulars, which are so common that it is worth studying them carefully. Otherwise you may not recognise them in a sentence.

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>	<i>Derivative.</i>
ἀγαθος, 'good'	{ ἀμεινων βελτιων κρεισσων	ἀριστος βελτιστος κρατιστος	aristocrat
κακος, 'bad'	{ κακιων χειρων	κακιστος χειριστος	
καλος, 'beautiful'	{ καλλιων	καλλιστος	
ὀλιγος, 'little', 'few'	{ ἥσσων ἐλασσων	ὀλιγιστος ἐλαχιστος	[ἥκιστα only as adverb, 'in the least degree,' 'not at all'.]
μικρος, 'little'	{ μικροτερος μειων	μικροτατος,	microphone
πολυς, 'much', 'many'	{ πλειων or πλεων	πλειστος,	pleonastic
ῥαβδιος, 'easy'	ῥαβων	ῥαβτος	—
—	προτερος (former)	πρωτος (first)	protoplasm, etc.
—	ὕστερος (later)	ὕστατος (last)	—
—	—	ἐσχατος (last)	eschatology

## ADVERBS

The normal way to form adverbs is to cut off the last syllable of the gen. sing. of the adj. and add -ως. Their comps. are the same as the neut. sing. of the comp. adj., and their superls. as the neut. plur. of the superl. adj.—e.g.

<i>Adj.</i>	<i>Gen.</i>	<i>Adv.</i>	<i>Comp.</i>	<i>Superl.</i>
σοφ-ος,	-ου	σοφως	σοφωτερον	σοφωτατα
ἡδ-υς,	-εος	ἡδεως	ἡδιον	ἡδιστα
κακ-ος,	-ου	κακως	κακιον	κακιστα
σωφρ-ων,	-ονος	σωφρονως	σωφρονεστερον	σωφρονεστατα

## A Few Irregulars

εὖ, 'well'	ἀμεινον	ἀριστα	
ἀγχι, 'near'	ἀσσον	ἀγγιστα	
μαλα, 'much'	μαλλον ('rather')	μαλιστα	('especially')
			(v. p. 1 of this chap.)
ἀνω, 'up'	ἀνωτερω	ἀνωτατω	

N.B.—(1) The neut. acc. of an adj. (sing. or plur. is often used as adv.—e.g. πολυ and πολλά, 'much'; μεγα, 'greatly'; μονον, 'only'.

(2) ὥς or ὅτι with a superl. express 'as — as possible'—e.g. ὥς ταχιστα = 'as quickly as possible'.

### Lines from Plays

Translate :—

1. κρείσσον σιωπᾶν ἔστιν ἢ λαλεῖν ματῆν.
2. αἰσχίον ἔστιν οὐδεν<sup>1</sup> ἢ ψευθεῖν λεγείν.
3. οὐδεις ἀναγκῆς μείζον<sup>2</sup> ἰσχυεῖ νομος.
4. αἱ δευτεραι πῶς φροντιδες σοφωτεραι.
5. ὁ πλείστα πραττων πλείσθ'<sup>2</sup> ἀμαρτάνει βροτῶν.
6. ἦν Οἰδιποῦς<sup>3</sup> τὸ πρῶτον<sup>4</sup> εὐτυχῆς ἀνὴρ,  
εἰτ' ἔγενετ' ὁ αὐθις ἀθλιωτάτος βροτῶν.

### Epigrams

7. πᾶς τις ἀπαιδευτός<sup>6</sup> φρονιμωτάτος ἔστι σιωπῶν,  
τὸν λόγον ἐγκρυπτῶν, ὥς<sup>7</sup> παθὸς αἰσχρο-  
τάτον.<sup>8</sup>—Palladas.
8. ἔστιν ὁ μὲν<sup>9</sup> χειρῶν, ὁ ἕ<sup>9</sup> ἀμεινῶν ἔργον<sup>10</sup>  
ἕκαστον.<sup>10</sup>  
οὐδεις δ' ἀνθρώπων αὐτὸς ἅπαντα<sup>10</sup> σοφός.—  
Theognis.

1. οὐδεν is the subject. 2. μείζον and πλείστα—here adv.  
3. A reference to the unhappy fate of Œdipus. The Delphic Oracle had foretold that he would kill his father and marry his mother. When he did both of these things, not knowing who his parents were, he put his eyes out. The story is told by Sophocles in his play Οἰδιποῦς Τυραννός. 4. Adverbial use, 'at first'. 5. Aor. of γίγνομαι. 6. ἀ-, 'not'; παιδευτός, 'educated'. 7. ὥς, 'just as'. 8. Poetical form for αἰσχιστόν. 9. ὁ μὲν . . . ὁ δέ, 'the one . . . the other'. 10. Acc. after ἀμεινῶν, 'better at'; sometimes called the 'acc. of the part concerned'. Similarly, ἅπαντα, 'wise in everything'.



## From Greek Writers

9. χρησμος Ἀπολλωνος ἦν ἐν Δελφοῖς·  
σοφος Σοφοκλῆς, σοφώτερος δ' Εὐριπίδης,  
ἀνδρῶν δὲ πάντων Σωκράτης σοφώτατος.<sup>11</sup>
10. πλεον ἡμισυ πάντος, ὥς Ἡσίοδος λέγει.
11. ἀρίστον<sup>12</sup> ὕδωρ, ὥς Πινδαρος λέγει.
12. δεινοτάτον ἐστὶ τοὺς χειροὺς τῶν βελτιονῶν<sup>13</sup>  
ἀρχεῖν.
13. ἐστὶ<sup>14</sup> ἡ ἐσχάτη πλανῆ χειρῶν τῆς πρώτης.  
—New Testament.
14. ἐλευθέρως δουλεύε· δούλος οὐκ ἐσεῖ.<sup>14</sup>—Men-  
ander.
15. ἡ πόλις, τὴν καλλίστην πολιτείαν ὥς ταχίστα<sup>15</sup>  
καὶ ἀρίστα λαβούσα,<sup>16</sup> εὐδαιμονεστάτα  
διαξεί.

## VOCABULARY

ἀμαρτανῶ, I miss the mark,  
'err', perhaps 'do wrong'  
(but it does not mean  
'sin' in classical Gk.).

Ἀπολλων, -ωνος, Apollo.

Δελφοί, -ων (*ῥιμν. ποιητ.*),  
Delphi.

διαγῶ, I pass (time). Supply  
βίον (frequently omitted).

δουλέω, I am a slave (*δουλ-*  
*ος*).

ἐγκρυπτόω, I hide.

ἡμισυ, half.

ἰσχυῶ, I am strong, powerful.

λάλειω, I talk.

πλανῆ, error, wandering  
(planet, why so called?).

πολιτεία, -ας, citizenship,  
government (policy).

σιωπῶ, I am silent.

φρονιμος, -ον, wise.

φροντις, -ιδος (*f.*), thought.

χρησμος, -ου, oracle.

11. Sc. ἐστὶ. The Delphic Oracle had declared Socrates the wisest of men. When asked why, he said that, while other men thought they were wise and were not, he knew he wasn't.

12. Sc. ἐστὶ. This is inscribed on the Pump Room at Bath.

13. Acc. and inf. construction (*v. c.* 26). τοὺς χ. τῶν β. ἀρχεῖν, 'that the . . . should rule the', is a noun clause equivalent to the subject of ἐστὶ. 14. Fut. of εἰμι, 'I am'.

15. *v.* Adverbs in this chapter. 16. Aor. ptcl. of λαμβάνω.

## CHAPTER XX

### CONTRACTED VERBS

**Vowels.** Vowels are the fluids of a language. They are likely to alter their shape according to the vessel (or verb) in which you use them. They are also liable to run into one another. Look at Chapter 12. In the piece from Theophrastus you have the words βοωσι, ποιουντες, and νικωντες. In Chapter 14 αίρεομαι you were told = αίρουμαι, and in Chapter 15 κοιμασομενην = κοιμωμενην. In Chapter 16 you had ἐπικουροντας, and in Chapter 17 ἀπορουμενοις and ἐρωτωμενος. What is the reason for these strange antics on the part of the vowel?

**Contracted Verbs.** If the stem of a verb ends with a diphthong (as ευ in χορευ-ω), η, ω or υ (as υ in κωλυ-ω); or a consonant (as ττ in πραττω), the endings will be regular. These you have already learnt (let us hope). If, on the other hand, the stem of the verb ends in α, ε, or ο, this vowel tends to melt and run into the vowel of the regular ending. The vowel resulting from this amalgamation of the stem and the ending is called a 'contracted' vowel, and a verb evincing this regrettable tendency to fuse at the joint is called a 'contracted' verb. In the poetry of Homer, and poetry imitating an archaic style, and in the Ionic dialect employed by Herodotus, we are at a stage of Greek where the contraction has not yet taken place. In the poem on the Tettix, for example (c. 12), in the words φιλεαι, φιλεουσι

and even the noun *δενδρεων*, contraction has not yet taken place.

**How to Learn.** There are three possible ways to deal with contracted verbs. You may come to the conclusion that the vagaries of the vowel in a contracted verb are incalculable anyway, and that as long as you keep a rough idea of the personal ending of a verb you cannot go far wrong in being prepared for any old vowel to turn up. That is an understandable but dangerously casual view to take. After all, there is a divinity that shapes these ends, rough-hew them how we will. But offend that deity, and you will find Nemesis lurking among the subjunctives and optatives. The second view is that these contracted verbs represent three more mountainous obstacles to surmount, and that one had better get down to the solid learning of them in all their arid detail without further ado. This is heroic, but rather unnecessarily laborious. The third way, and the one we recommend, is to learn the principle of contraction so thoroughly that its application to any verb form (or noun form for that matter, for the same rules apply to some nouns) is the work of a split second. Just as it becomes an automatic reaction to anyone with an elementary knowledge of colour to see not merely orange and green, but at the same moment the constituent red and yellow or blue and yellow, so you should be able instinctively to resolve the vowel of a contracted verb into the constituent vowels of stem and ending.

**Tenses not Affected.** As the future, aorist, and perfect stems do not end with a vowel, it will be

seen that there is no contraction in these tenses. It has already been pointed out in Chapter 8, on the future tense, that where a verb stem ends in a short vowel, the method of forming the future, aorist and perfect, is to lengthen the vowel,  $\alpha$  and  $\epsilon$  both changing to  $\eta$ , and  $\omicron$  to  $\omega$ , and to add  $\sigma$  for the future and aorist, and  $\kappa$  for the perfect. Thus the unaffected tenses of the three model contracted verbs will be as follows :—

PRES.	FUT.	AOR.	PERF.	AOR. PASS.
τιμα-ω	τιμησω	έτιμησα	τετιμηκα	έτιμηθην
φιλε-ω	φιλησω	έφιλησα	πεφιληκα	έφιληθην
δουλο-ω	δουλωσω	έδουλωσα	δεδουλωκα	έδουλωθην

Principles of Vowel Mixing. The three vowels of the stem are  $\alpha$ ,  $\epsilon$ , and  $\omicron$ . The changes they undergo in contraction are best learnt as a series of equations, thus :—

' $\alpha$ ' stems.

$$\begin{array}{ll} \alpha + \omicron, \omicron\upsilon \text{ or } \omega = \omega; & \alpha + \epsilon\iota \text{ or } \eta = \alpha \\ \alpha + \epsilon \text{ or } \eta = \alpha; & \alpha + \omicron\iota = \varphi \end{array}$$

' $\epsilon$ ' stems.

$$\begin{array}{ll} \epsilon + \omicron = \omicron\upsilon. & \epsilon \text{ before any long vowel or} \\ \epsilon + \epsilon = \epsilon\iota & \text{diphthong disappears.} \end{array}$$

' $\omicron$ ' stems.

$$\begin{array}{ll} \omicron + \epsilon\iota, \eta \text{ or } \omicron\iota = \omicron\iota; & \omicron + \epsilon, \omicron, \text{ or } \omicron\upsilon = \omicron\upsilon \\ \omicron + \omega \text{ or } \eta = \omega. & \end{array}$$

Note that Iota subscript in contraction has always the same force as the full Iota.

## CONTRACTED VERBS

τιμα-ω, 'honour'; φιλε-ω, 'love'; δουλο-ω, 'enslave'

Present Active			Present Active			Present Active		
1. (α-ω)	τιμω		1. (ε-ω)	φιλω		1. (ο-ω)	δουλω	
2. (α-εις)	τιμας		2. (ε-εις)	φιλεις		2. (ο-εις)	δουλοισ	
3. (α-ει)	τιμα		3. (ε-ει)	φιλει		3. (ο-ει)	δουλοι	
1. (α-ομεν)	τιμωμεν		1. (ε-ομεν)	φιλουμεν		1. (ο-ομεν)	δουλουμεν	
2. (α-ετε)	τιματε		2. (ε-ετε)	φιλειτε		2. (ο-ετε)	δουλουτε	
3. (α-ουσι)	τιμωσι		3. (ε-ουσι)	φιλουσι		3. (ο-ουσι)	δουλουσι	
Imperfect Active			Imperfect Active			Imperfect Active		
1. (α-ον)	ετιμων		1. (ε-ον)	εφιλουν		1. (ο-ον)	εδουλουν	
2. (α-ες)	ετιμας		2. (ε-ες)	εφιλεις		2. (ο-ες)	εδουλους	
3. (α-ε)	ετιμα		3. (ε-ε)	εφιλει		3. (ο-ε)	εδουλου	
1. (α-ομεν)	ετιμωμεν		1. (ε-ομεν)	εφιλουμεν		1. (ο-ομεν)	εδουλουμεν	
2. (α-ετε)	ετιματε		2. (ε-ετε)	εφιλειτε		2. (ο-ετε)	εδουλουτε	
3. (α-ον)	ετιμων		3. (ε-ον)	εφιλουν		3. (ο-ον)	εδουλουν	

Present Infinitive Active (α-ειν) τιμαν	Present Infinitive Active (ε-ειν) φιλειν	Present Infinitive Active (ο-ειν) δουλουν
Present Participle Active (α-ων) (α-ουσα) (α-ον) τιμων τιμωσα τιμων	Present Participle Active (ε-ων) (ε-ουσα) (ε-ον) φιλων φιλουσα φιλουν	Present Participle Active (ο-ων) (ο-ουσα) (ο-ον) δουλων δουλουσα δουλουν
Present Mid. and Pass. 1. (α-ομαι) τιωμαι 2. (α-ει, -η) τιμα 3. (α-εται) τιμαται 1. (α-ομεθα) τιωμεθα 2. (α-εσθε) τιμασθε 3. (α-ονται) τιμονται	Present Mid. and Pass. 1. (ε-ομαι) φιλουμαι 2. (ε-ει, -η) φιλει 3. (ε-εται) φιλειται 1. (ε-ομεθα) φιλουμεθα 2. (ε-εσθε) φιλεισθε 3. (ε-ονται) φιλονται	Present Mid. and Pass. 1. (ο-ομαι) δουλουμαι 2. (ο-ει, -η) δουλοι 3. (ο-εται) δουλουται 1. (ο-ομεθα) δουλουμεθα 2. (ο-εσθε) δουλουσθε 3. (ο-ονται) δουλουνται

\* As this ειν is itself a contraction of ε-εν, no iota appears in the infinitives, τιμα ε-εν = τιμαν, δουλο ε-εν = δουλουν.

## CONTRACTED VERBS—continued

Imperfect Mid. and Pass.	Imperfect Mid. and Pass.	Imperfect Mid. and Pass.
1. (α-ομην) ἐτιμῶμην 2. (α-ου) ἐτιμῶ 3. (α-ετο) ἐτιματο 1. (α-ομεθα) ἐτιμώμεθα 2. (α-εσθε) ἐτιμασθε 3. (α-οντο) ἐτιμώντο	1. (ε-ομην) ἐφίλουμην 2. (ε-ου) ἐφίλου 3. (ε-ετο) ἐφίλειτο 1. (ε-ομεθα) ἐφιλούμεθα 2. (ε-εστι) ἐφίλεισθε 3. (ε-οντο) ἐφίλουντο	1. (ο-ομην) ἐδούλουμην 2. (ο-ου) ἐδούλου 3. (ο-ετο) ἐδούλουτο 1. (ο-ομεθα) ἐδούλουμεθα 2. (ο-εσθε) ἐδούλουσθε 3. (ο-οντο) ἐδούλουντο
Present Infin. Mid. and Pass. (α-εσθαι) τιμασθαι	Present Infin. Mid. and Pass. (ε-εσθαι) φιλεισθαι	Present Infin. Mid. and Pass. (ο-εσθαι) δούλουσθαι
Present Participle Mid. and Pass. (α-ομενος, -η, -ον) τιμῶμενος, -η, -ον	Present Participle Mid. and Pass. (ε-ομενος, -η, -ον) φιλούμενος, -η, -ον	(ο-ομενος, -η, -ον) δούλουμενος, -η, -ον

## EXERCISE. CONTRACTED VERBS

Translate :—

1. οἱ Λακεδαιμόνιοι ἐδειπνοῦν ἐν ταῖς ὁδοῖς. 2. ὁ Μητιόχος ἐπώπῃ τοὺς ἄρτους. 3. ἡγοῦμεθα τοὺς στεφανοὺς συρφετὸν εἶναι. 4. οἱ Ἀθηναῖοι πολλακὶς ἐνίκων τοὺς Λακεδαιμονίους. 5. ὁ Θεαγενὴς ἐδηλοῦ το ἄγαν φιλοτιμον. 6. ὁ ἀθλητὴς ἀξιοὶ νενικηκεναί. 7. λόγοι ἀεὶ ποιοῦνται ὑπὸ τῶν ῥητορῶν. 8. πολλακὶς ἐνικά ὁ ἥρως τὴν πυγμὴν. 9. δούλοι ὑπὸ τοῦ δεσποτοῦ, ὦ νεανία. 10. τιμὰ ὑπὸ τοῦ ποιητοῦ, ὦ ἀθλητά. 11. οἱ ἄγαν πολιτικοὶ οὐκ ἐφίλουντο ὑπὸ τῶν πολλῶν. 12. τοῦτο ἐδηλοῦτο τοῖς παισὶν ὑπὸ τοῦ διδασκαλοῦ. 13. ἐρωντες τῆς πατριδος, ὦ πολῖται, οὐ μαχεσθε ὑπὲρ αὐτῆς; 14. κακὸν ἐστὶ δουλοῦσθαι τοῖς πολεμίοις. 15. τίς οὐκ ἐπιθυμεῖ φιλεῖσθαι ὑπὸ παντῶν; 16. τιμῶμενος ὑπὸ τῶν κριτῶν ἡθροῖσε πολλοὺς στεφανοὺς. 17. ἄγαν ἐτιμῶ, ὦ Θεαγενεῖς. 18. ὁ Περικλὴς εἰώθεν ἡγεῖσθαι τῷ δήμῳ. 19. οὐκ ἀεὶ ἐπῆνου ὑπὸ τῶν ἡγεμονῶν, ὦ Περικλεῖς. 20. ἄγαν ῥαδιὸν ἐστὶν ἐπιφθονῶς χρῆσθαι \* τῇ δυνάμει.

## KEY TO EXERCISE

1. The Spartans used to dine in the roads. 2. Metiochus supervises the bread. 3. We consider the garlands to be rubbish. 4. The Athenians often used to conquer the Spartans. 5. Theagenes used to display excessive ambition. 6. The athlete claims to have won. 7. Speeches are always being made by orators. 8. The hero often won the boxing. 9. You are being enslaved by the master, young man. 10. You are honoured by the poet, athlete. 11. Excessively political people were not loved by the many. 12.

\* In the verb χρώμαι (χρα-ομαι) η is everywhere found where there would be an α in τιμῶμαι (τιμαομαι).



This was being shown to the boys by the teacher. 13. (While) loving your country, citizens, do you not fight on behalf of it? 14. It is evil to be enslaved to the enemy. 15. Who does not desire to be loved by all? 16. Being honoured by the judges, he amassed many garlands. 17. You were honoured too much, Theagenes. 18. Pericles is accustomed to lead the people. 19. You were not always praised by the leaders, Pericles. 20. It is too easy to use power unpopularity.

## POT-HUNTER AND POOH-BAH

(From Plutarch)

Plutarch, who lived from A.D. 48 to about A.D. 120, was a native of Chæronea in Bœotia. His two main works are the *Parallel Lives* and the *Moralia*, the first a series of biographies of famous Greeks and Romans compared with one another, the second a collection of eighty-three essays on a wide range of subjects, from "Advice to Married Couples" to "The Face of the Moon". The "Lives" of Plutarch have become familiar to English readers from North's translation. Shakespeare, Wordsworth and Browning all drew from Plutarch's well. The Essayists, especially Montaigne and Francis Bacon, were profoundly influenced by the *Moralia*. The following passage, which has been somewhat adapted, not only gives some useful practice in the contracted verbs, but also illustrates Plutarch's chatty and anecdotal style.

● Οὐδε γὰρ τοῦ Θεαγενοῦς<sup>1</sup> τὸ ἀγὰν φιλοτιμον καὶ

---

1. Theagenes was a native of Thasos, and was reputed to be a son of Hercules. At the tender age of nine he carried home on his shoulders one of the bronze statues in the market-place. His superhuman strength and speed won

φιλονεικόν ἔπαινουμέν. οὗτος γὰρ οὐ μόνον τὴν περιοδὸν<sup>2</sup> ἐνίκᾳ ἄλλα καὶ πολλοὺς ἀγῶνας, οὐ παγκρατῖ<sup>3</sup> μόνον ἄλλα καὶ πυγμῇ καὶ δολιχῷ.<sup>4</sup> τέλος δέ, ὥς ἡρῶα ἐπιταφίου τινος ἐδειπνεί,<sup>5</sup> προτεθεισὴς ὅπασι κατὰ τὸ εἶωθος τῆς μερίδος,<sup>6</sup> ἀναπηδησας διεπαγκρατίασεν.<sup>7</sup> καὶ οὕτως ἐδήλου ὅτι ἀξιοὶ αὐτοῦ μόνος νικᾶν οὐδ' εἰς οὐδένᾳ ἄλλον κρατεῖν αὐτοῦ παρόντος.<sup>8</sup> ὅθεν ἡθροίσε χίλιους καὶ διακοσίους

for him not only 1200 prizes, but also, as may be readily inferred from this passage, many enemies. One man visited a statue of Theagenes for the express purpose of occasionally whipping it, until the outraged effigy got its own back by falling one night on its owner and killing him. Nor did the aggrieved relatives have the last word when they threw the statue into the sea, for a famine ensued which, according to Delphi, could only be averted by the restoration of Theagenes. Shortly afterwards the triumphant image was miraculously hauled up in some fishermen's nets. In spite of Plutarch's strictures, it would appear that the gods are on the side of the big biceps! 2. "The whole round" comprises the four big games meetings, the Olympic, Pythian, Isthmian and Nemean. 3. The Pancratium was a brutal kind of 'all-in' contest, with no inhibitions or Queensberry rules. In the "boxing" (πυγμῇ) leathern thongs were wound round the fists of the combatants. In both kinds of contest the fight went on uninterruptedly until one of the competitors owned himself beaten. 4. The "long" race was about two and a quarter miles. What does the anthropologist term 'dolichocephalic' mean? 5. Lit. "He was eating the 'hero' feast of some funeral-games celebration." As early as Patroclus in the *Iliad*, games contests were held to celebrate the passing of a hero. Theagenes was attending the banquet which would naturally accompany such a celebration. 6. "A share having been placed before all"—Genitive Absolute; see c. 11, Strabo, n. 11; c. 12, Theophrastus, n. 15. 7. "He went through the whole Pancratium." This is not very clear. It takes two to make a Pancratium, and Plutarch does not tell us who his opponent was. It almost looks as if Theagenes assaulted his fellow-guests. 8. It is true that a garland of leaves was the only prize for victory in

στεφανους, ὧν συρφετον<sup>9</sup> ἡμεῖς ἡγουμεθα τοὺς πλεισ-  
τους. οὐδεν οὖν τούτου διαφέρουσιν οἱ πρὸς πᾶσαν  
ἀποδυομενοι<sup>10</sup> πολιτικὴν πράξιν, ἄλλα μεμπτοὺς τε  
ταχὺ ποιοῦσιν ἑαυτοὺς τοῖς πολλοῖς ἐπαχθεῖς τε  
γίνονται. εἰ μὲν γὰρ τις τῶν τοιούτων κατορθοί,  
ἐπιφθονὸς γίγνεται. εἰ δ' αὖ σφαλλεται, ἐπιχαρτός.  
καὶ τὸ θαυμάζομενον<sup>11</sup> αὐτῶν ἐν ἀρχῇ τῆς ἐπιμελείας  
εἰς χλευασμὸν ὑπονοστέι καὶ γέλῳ. τοιούτων<sup>12</sup> τὸ  
'Μητιόχος μὲν γὰρ στρατηγεῖ, Μητιόχος δὲ τὰς  
ὁδοὺς,<sup>13</sup> Μητιόχος δ' ἄρτους ἐπωπᾶ, Μητιόχος δὲ

the festivals. Too much should not be made of this, however, as the home town of the victor frequently rewarded him lavishly. At Athens an Olympic victor received a purse of 500 drachmas and a free dinner in the Town Hall for the rest of his life, an honour which, incidentally, Socrates claimed he should receive, when his accusers required him to fix his own penalty. The crown at the Olympic games was of wild olive, at the Pythian, bay, at the Isthmian, parsley and pine, and at the Nemean, parsley. 9. "Rubbish" because they were easy or empty victories. 10. "Stripping for"—i.e. getting ready for. Plutarch still has the games in mind. The Greeks, sensibly enough, had no qualms about complete nudity, and the wearing of any sort of clothing at games would perhaps have surprised them as much as the reverse would us. Indeed, the only event in which the competitors wore clothes (i.e. armour) was a comic event. 11. "That which was admired"—their readiness to assume the burden of office. 12. "Of such a kind as . . ." where we should say "for instance." Thucydides tells us that the democracy in the time of Pericles was practically a rule by one man, Pericles. Metiochus, whom Pericles defended in the law-courts, seems to have been Pericles' right-hand man, responsible for carrying out the chief's decisions. According to the anonymous Comic Poet whom Plutarch quotes, he was Lord This and That, and Lord High Everything Else. His habit of "seeing to" everything would one day make him say "oimoi"—i.e. be sorry for himself. 13. Object of ἐπωπᾶ. Not only was he in the War Office, but he was Minister for Transport.

τάλφίτα,<sup>14</sup> Μητιοχος δε παντ' ἀκειται, Μητιοχος δ' οἰμωζεται.'

των Περικλεους οὔτος εἰς ἦν ἑταιρων, τη δι' ἔκεινον δυναμει<sup>15</sup> ἐπιφθονως χρωμενος και κατακορως. δει<sup>16</sup> δε τον πολιτικον ἔρωντι τῷ δημῷ προσφερεσθαι και, εἰ μη παρεστι, ποθον ἑαυτου ἐναπολειπειν.

## VOCABULARY

ἀθροίζω, amass, collect.  
ἀκεομαι, see to, remedy.  
ἀλφιτα (n. pl.), barley.  
ἀναπηδαῶ, leap up.  
ἀξίω, think right, claim.  
ἅπας, -σα, -ν, every, all  
(longer form of πᾶς).  
ἀποδύομαι, take clothes off,  
strip.  
ἄρτος (m.), bread.  
δειπνεῶ, dine, have a dinner.  
δηλοῶ, show, make clear.  
διακοσιοι (adj.), two hun-  
dred.  
διαπαγκρατίζω, perform the  
whole Pancratium.  
διαφέρω (gen.), differ from.  
εἰώθα (perf.), I am accus-  
tomed; (n. *people*.) το  
εἰώθος, custom.  
ἐναπολείπω, leave behind in  
one.  
ἐπαινέω, praise.  
ἐπαχθής, -ες, annoying, offen-  
sive.  
ἐπιμέλεια, office, ministry.  
ἐπιταφίος (sc. ἄγων), com-  
memorative celebration.

ἐπιφθονος (adv. -ως), un-  
popular, odious.  
ἐπιχαρτος (adj.), rejoiced  
over, an object of malig-  
nant joy.  
ἐπιωπάω, supervise.  
ἐρῶ (gen.), love.  
ἡγεομαι, consider, (with *dat.*)  
lead.  
ἥρωον (n.), a hero's feast.  
Θεαγενής, Theagenes, a re-  
markable athlete.  
κατακορως, immoderately, to  
excess.  
κατορθέω, succeed.  
μειπτos, -η, -ον, contemp-  
tible.  
μερίς, -ις (f.), share, portion.  
ὅθεν, whence.  
οἰμωζω (fut.), -ξομαι, lament,  
regret.  
οὔδε, nor, neither, not even.  
παγκρατιον (n.), an 'all-in'  
boxing contest.  
παρεῖμι, be present.  
Περικλῆς, -εους, Pericles,  
famous Greek statesman.

14. For τα ἀλφιτα, he was Minister of Food, and Agriculture as well. 15. For χρωμαι, taking the dative, see c. 17, n. 13. 16. δει, "It is right that. . ." is followed by the accus. of the person and the infin. of the verb.

περίοδος (*f.*), sequence,  
series.

προσφερομαι, 'find' a person  
to be so and so in one's  
relations towards him.

προτίθημι, put before.

πύγμα, boxing.

στεφανός (*m.*), a garland.

στρατηγέω, be a general.

συνφετός (*m.*), sweepings,  
rubbish.

σφαλλομαι, fail.

ὕπονοστεω, sink to, come  
down to.

φιλονεικός, contentious, fond  
of winning; το -όν, the  
competitive spirit.

φιλοτιμός, ambitious; το -όν,  
vaulting ambition.

χίλιος (*adj.*), thousand.

χλευασμός (*m.*), scorn, mock-  
ery.

### THE CONTRACTED FUTURE

1. If the stem of a verb ends in λ, μ, ν or ρ, the Future Tense is frequently formed by adding not -σ but -ε to the stem—e.g. μένω (I remain), Fut. μένε-ω. This, of course, contracts and is conjugated like the Present tense of φιλέω. In the same way the Future of some verbs ending in one of the above consonants (called 'liquids') in the Middle is conjugated like φιλούμαι—e.g. φαίνομαι (I appear), Fut. φανούμαι.

2. καλέω (I call), and τέλεω (I complete), in some dialects of Greek have Futs. καλέσω and τέλεσω. But in Attic Greek the -σ- dropped out, and the fut. κάλω and τέλω is conjugated like φιλέω. In many of these verbs the form of the Future is indistinguishable from that of the Present. In Attic the Future of ὀλλύμι is ὀλώ, and of μάχομαι, μαχούμαι.

3. All words that end in -ιζω or -ιζομαι form Futures with a contracted ε instead of σ—e.g. νομιζω, νομι-εω = νομιω, and . . . κομιζομαι, κομιουμαι.

4. One or two verbs with α in the stem, making a future in -ασω, dropped the σ and contracted the future like the present tense of τιμάω—e.g. σκεδαν-

νυμι—(I scatter), Fut. σκεδαω (σκεδω); ἔλαυνω (I drive), Fut. ἔλαω, ἔλω.

### FURTHER NOTES ON CONTRACTED VERBS

1. A few verbs have -η instead of -α all the way through, though conjugated like τιμαω—e.g. διψαω (I am thirsty, cf. dipsomaniac), infin. διψην, etc.; ζαω (I live) and χραισμαι (I use).

2. Two-syllabled verbs in -εω, like πλεω (I sail) and πνεω (I breathe), contract ε + ε to ει and ε + ει to ει, but leave ε + ο or ου, uncontracted—i.e. πλεω, πλεις, πλει, πλεομεν, πλειτε, πλεουσι.

## CHAPTER XXI

### IMPERATIVES

'Και λεγω τούτῳ,' said the centurion, 'Πορευθητι, και πορευεται' και ἄλλῳ, 'Ἐρχου, και ἐρχεται' και τῷ δουλῷ μου, Ποιησον τουτο, και ποιει' (Matt. viii. 9 or Luke vii. 8). One suspects that the centurion must have frequently been in this imperative mood, grammatically as well as mentally. At any rate, he uses three forms of it here. The Imperative Mood, then, expresses a command. In Greek, not only is the Present Tense of the Imperative used, but also quite as commonly the Aorist Tense. There was a distinction, though it is not one of time. The distinction is the same as that which applied to the Infinitives. Strictly speaking, the Aorist Imperative should be used for an instantaneous command relating to a specific action, the Present for a general injunction, or one calling for continuous action. Doubtless, however, the distinction became blurred in the course of time, and it will be noted that our centurion hops about quite unconcernedly from Aorist to Present, and back to Aorist again, although he can hardly have intended any difference from a grammatical point of view between 'come', 'go', and 'do'.

Here, then, are the Imperatives. Only the 2nd persons are given in full, for they are obviously the most common. Greek did employ a 3rd person singular and plural of the Imperative, to be trans-

lated in English, 'Let him, her, or it loose, honour, love, etc. Let them loose, etc.' You are recommended to learn the 2nd persons thoroughly, but the 3rd persons are not of such frequent occurrence as to warrant your spending much time on them. The 3rd person forms of λυω are given here, and it will not be difficult to infer the corresponding forms for the other verbs. The Irregular Imperatives must be noted very carefully, as they are important.

A Present (not Aorist) Imperative is negated by putting μη before the verb. This is called a Prohibition. An instantaneous and specific prohibition involves the use of μη with the Aorist Subjunctive, and that must be learned later.

Learn first the regular Imperatives pp. 206-7, and then return to these, from the -μι verbs.

1. ἴημι	ἴει	ἴεσο (λου)	ἔς	οὐ	-έθητι
	ἴετε	ἴεσθε	έτε	έσθε	-έθητε

2. εἰμι ('I am')

Present Imper.	Sing. 2. ἴθι	Plur. 2. ἔστε
	3. ἔστω	3. ὄντων (or ἔστωσαν)

3. εἶμι ('I go')

Present Imper.	Sing. 2. ἴθι	Plur. 2. ἴτε
	3. ἴτω	3. ἰόντων

4. φημι

Present Imper.	Sing. φαθι	Plur. φατε
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5. καθημαι	Sing. καθησο	Plur. καθησθε, κειμαι
	ΚΕΙΣΟ	ΚΕΙΣΘΕ

6. οἶδα	Sing. ἴθι	Plur. ἴτε.
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## THE IMPERATIVE MOOD

<i>Verb.</i>	PRESENT.		AORIST.		
	<i>Active.</i>	<i>Middle and Passive.</i>	<i>Active.</i>	<i>Middle.</i>	<i>Passive.</i>
λυω	S. λυε P. λυετε	λυου λυεσθε	λυσον λυσατε	λυσαι λυσασθε	λυθητι λυθητε
τιμαω	S. τιμα P. τιματε	τιμω τιμασθε	τιμησον τιμησατε	τιμησαι τιμησασθε	τιμηθητι τιμηθητε
φιλεω	S. φιλει P. φιλειτε	φιλου φιλεισθε	φιλησον φιλησατε	φιλησαι φιλησασθε	φιληθητι φιληθητε
δουλω	S. δουλου P. δουλουτε	δουλου δουλουσθε	δουλωσον δουλωσατε	δουλωσαι δουλωσασθε	δουλωθητι δουλωθητε
τιθημι	S. τιθει P. τιθετε	τιθου τιθεισθε	θεσ θετε	θου θεσθε	τεθητι τεθητε

δίδωμι	S. δίδου P. δίδοτε	δίδωσο δίδουσε	δος δοτε	δου δουσε	δοθητι δοθητε
ιστημι	S. ιστη P. ιστατε	ιστασο ιστασε	1. S. στήσον P. στήρατε 2. S. στήθι P. στήτε	1. S. στήσαι P. στήσασε 2. S. _____ P. _____	σταθῆτι σταθῆτε
δείκνυμι	S. δεικνυ P. δεικνυτε	δεικνυσω δεικνυσθε	δειξον δειξατε	δείξαι δείξασε	δειχθήτι δειχθήτε

## IMPERATIVE THIRD PERSON SINGULAR AND PLURAL

λυω	S. λυετω P. λυοντων or λυετωσαν	λυεσθω λυεσθων or λυεσθωσαν	λυστατω λυσαντων	λυσασθω λυσασθων	λυθητω λυθεντων or λυθητωσαν
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## EXERCISE. IMPERATIVES

Translate :—

1. τιμα τον πατερα σου και την μητερα σου. 2. δος την βασιλειαν τω ξενω. 3. μη δηλου την θησαυρον τοις πολιταις. 4. ευθυσ ιθι προς την πολιν και ταυτα αγγειλον τοις πολιταις. 5. παιδες μικροι φιλουντων αλληλους. 6. πειθου τοις του βασιλεως λογοις. 7. παυεσθε μαχομενοι τοις Λακεδαιμονιοις, ω 'Αθηναιοι. 8. ανδρειοι εστε, ω στρατιωται. ευθυσ δειξατε τοις πολεμιοις την αρετην. 9. ιστε οτι ουποτε αποδωσω το αργυριον. 10. ει δοκνει σε ο ιχθυς, αφες. 11. καθησθε, ω παιδες, και σιωπατε. 12. ευδαιμων ισθι, ω παι, παντα τον βιον. 13. λυετε τους ιππους εκ των αγρων. 14. μη φαθι τουτο· αισχρον γαρ εστι. 15. αγε· στηθι εν τη οδω· μεγαλη δε τη φωνη βοα.

## KEY TO EXERCISE

1. Honour thy father and thy mother. 2. Give the kingdom to the stranger. 3. Do not show the treasure to the citizens. 4. Go at once to the city and announce these things to the citizens. 5. Let little children love one another. 6. Obey the words of the king. 7. Stop fighting the Spartans, Athenians. 8. Be brave, soldiers. Show your courage at once to the enemy. 9. Know that I shall never give back the money. 10. If the fish is biting you, let it go. 11. Sit down, boys, and be quiet. 12. Be happy, my boy, all your life. 13. Release the horses from the fields. 14. Do not say this, for it is disgraceful. 15. Come, stand in the road, and shout with a loud voice.

## Inveni Portum

- 1. 'Ελπις και συ Τυχη μεγα<sup>1</sup> χαιρετε· τον λιμεν' ευρον·  
 ουδεν εμοι χ<sup>2</sup> υμιν· παιζετε τους μετ'<sup>3</sup> εμε.

1. As adv., a 'long' farewell. 2. For κν. 3. See c. 22. A Latin translation of this anonymous epitaph is to be found on the statue of Lord Brougham at Cannes.

Inveni portum : Spes et Fortuna valete ;  
Sat me lusistis ; ludite nunc alios.

Perhaps : So farewell, Hope, for ever,  
Fond Fortune, fare thee well,  
For I have found a harbour,  
To shelter from the swell ;  
And others will come after,  
Your jest and sport to be.  
But I am nought to you again,  
And ye are nought to me.—T. W. M.

#### Point d'Appui

2. δος μοι που στω<sup>1</sup> και κινησω την γην.—Archimedes.

1. Subjunctive, 'I am to stand.' See c. 27.

Archimedes was illustrating the principle of the lever. A fulcrum and a *locus standi* would give him power to wobble the earth. Luckily no one was prepared to make these concessions to the reckless scientist.

#### Mehr Licht !

3. μικρον απο του ηλιου μεταστηθι.—Diogenes.

Diogenes the Cynic philosopher is said to have lived in a tub. Alexander the Great came to visit him, and asked what favour he could bestow on him. This is Diogenes' reply.

#### Benefits Forgot

4. χαριν λαβων μεμνησο<sup>1</sup> και δους επιλαθου.<sup>2</sup>

1. μεμνημαι, a perf. with pres. meaning, is conjugated like καθημαι. 2. It will be observed that parts derived from the

2nd aor. have endings like the pres.—e.g. the aor. of λαμβάνω is ἔλαβον, the aor. imper. λαβε. The aor. of ἐπιλανθανομαι is ἐπιλαθομην (mid.). This is the aor. mid. imper.

### Be Sober, be Vigilant

5. ναφε και μεμνασ' ἀπιστειν.—Epicharmus.

Epicharmus, a comic poet of the fifth century B.C., lived in Sicily, where the sound η was broadened to α. An Athenian would have pronounced this νηφε and μεμνησο. This has been suggested as the motto of a NAAFI canteen!

### Compulsory Maths.

6. ἀγεωμετρητος μηδεις <sup>1</sup> εισιτω (see c. 7).

1. Not only is μη used to negative an imper., but compounds of οὐ like οὐδεις ('no one'), οὐποτε ('never'), etc., change their οὐ to μη.

### Proper Study

7. γνωθι <sup>1</sup> σεαυτον.

1. Imper. from ἐγνων, aor. of γινωσκω. This advice was written up in the temple of Delphi, together with the other great maxim, μηδεν ἄγαν, 'nothing in excess' (see note above for μηδεν).

### Après Nous le Déluge

8. ἔμου θανοντος <sup>1</sup> γαια <sup>2</sup> μιχθητω <sup>3</sup> πυρι·  
οὐδεν μελει <sup>4</sup> μοι· τάμα <sup>5</sup> γαρ καλως ἔχει.

1. Gen. abs. 2. Another form of γη. 3. 3rd person aor. pass. imper. of μίγνυμι or μείγνυμι. 4. An impers. verb — i.e. one without a subject for which we supply the word 'it' — 'it concerns'. οὐδεν is here a kind of adv., 'in no way'. 5. = τὰ ἑμα, 'my affairs'. This verse was frequently quoted by the Roman Emperors Tiberius and Nero.

## Divine Protection

9. ἐνδυσασθε τὴν πανοπλίαν τοῦ Θεοῦ—Eph. vi. 11.

On the Spartans Who Fell at Thermopylae<sup>1</sup>

10. ὦ ξειν',<sup>2</sup> ἀγγειλον<sup>3</sup> Λακεδαιμονίοις ὅτι τηδε  
κειμεθα τοῖς κεινων<sup>4</sup> ῥήμασι πειθόμενοι.

Simonides.

1. The story of Leonidas, who with 300 Spartans kept the Persians at bay in 480 B.C., is too well known to require repeating. The simplicity and restraint of this epitaph of Simonides have been universally admired. 2. ξεινος (voc. ξεινε), a form of ξενος, a word of many meanings: 'stranger', 'friend', 'host', 'guest'. Here it refers to a bypasser. 3. ἀγγειλον, aor. imper. of ἀγγελλω—though some read here ἀγγελλαν—an infin. for imper., a construction common in French: 'Ne pas parler au Wattman'. 4. = κεινων. See c. 24. 4.

## Blind Bartimeus

11. Ye that have eyes, yet cannot see,  
In darkness and in misery  
Recall those mighty voices three—

' Ἰησου,<sup>1</sup> ἔλεησον<sup>2</sup> με '—

' Θαρσει, ἐγειραι '—' Ὑπαγε,<sup>3</sup>

' Ἡ πιστις σου σεσωκε σε. '—Longfellow.

See Mark x. 46-52.

1. Vocative. 2. Aor. imper. of ἐλεω. This word is known to Catholics in the transliterated form 'Kyrie, eleison'. 3. ὑπαγω was used in late Gk. frequently in an intrans. sense, as 'move along', 'go away'.

## The Lord's Prayer

12. Οὕτως οὖν προσευχεσθε ὑμεῖς· Πατερ ἡμῶν ὃ  
ἐν τοῖς οὐρανοῖς, ἁγιασέ, ιτω<sup>1</sup> τὸ ὄνομα σου, ἐλθέτω

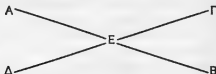
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1. 3rd person aor. pass. imper.

ἡ βασιλεια σου, γενηθητω<sup>2</sup> το θελημα σου, ὡς ἐν οὐρανῳ, καὶ ἐπὶ γῆς· τον ἄρτον ἡμων τον ἐπιουσιον δος ἡμιν σημερον· καὶ ἄφες<sup>3</sup> ἡμιν τα ὀφειληματα ἡμων, ὡς καὶ ἡμεῖς ἀφιεμεν τοις ὀφειλεταις ἡμων· καὶ μὴ εἰσενεγκῃς<sup>4</sup> ἡμας εἰς πειρασμον, ἀλλὰ ῥυσαι<sup>5</sup> ἡμας ἀπο του πονηρου.<sup>6</sup>—Matt. vi. 9–13.

2. The aor. ἐγενηθη (a pass. form) is late Gk. for the classical ἐγενουην. 3. Aor. imper. of ἀφίημι. 4. This is the aor. subjunct. of εἰσφέρω—another way in Gk. of saying, 'Don't do something or other, see c. 28.' 5. ῥυσαι, aor. mid. imper. from ῥύομαι, 'draw away', 'rescue'. 6. It is not easy to say whether this is neuter 'evil', or mas., 'the evil one'.

# EUCLID. ΣΤΟΙΧΕΙΩΝ α' ιε'



● Ἐὰν δυο εὐθεῖαι τεμνωσιν<sup>1</sup> ἀλληλας, τὰς κατὰ κορυφὴν<sup>2</sup> γωνίας ἴσας ἀλληλαῖς ποιοῦσιν.

So departmental is education today that it is frequently overlooked that Euclid was a Gk. philosopher who lived about 300 B.C. and whose series of essays in deduction provided the only geometrical textbook for generations of schoolboys until 1886. Euclides called his work Στοιχεῖα, which means 'the elements'. He regarded them as the elements of deductive proof. The above proposition is from Bk. I, No. 15 (in Gk. numerals α' ιε').

1. τεμνωσιν. Subj., required by the word ἔαν, 'if'. You may, however, translate it exactly as if it were the indic. How many Eng. words can you think of with the root TEM or TOM in, meaning 'cut'? 2. Lit. 'at the peak' or 'vertex'. We talk about 'vertically opposite angles'.

Δυο γὰρ εὐθείαι αἱ ΑΒ, ΓΔ τεμνέτωσαν<sup>3</sup> ἀλλήλας κατὰ τὸ Ε σημεῖον· λέγω ὅτι ἴση ἐστὶν ἡ μὲν ὑπὸ<sup>4</sup> ΑΕΓ γωνία τῇ ὑπὸ ΔΕΒ, ἡ δὲ ὑπὸ ΓΕΒ τῇ ὑπὸ ΑΕΔ.

Ἐπεὶ γὰρ εὐθεία ἡ ΑΕ ἐπ' εὐθείαν τὴν ΓΔ ἐφεστήκε,<sup>5</sup> γωνίας ποιοῦσα τὰς ὑπὸ ΓΕΑ, ΑΕΔ, αἱ ἄρα<sup>6</sup> ὑπὸ ΓΕΑ, ΑΕΔ γωνίαι δυσὶν<sup>7</sup> ὀρθαῖς ἴσαι εἰσιν. πάλιν, ἐπεὶ εὐθεία ἡ ΔΕ ἐπ' εὐθείαν τὴν ΑΒ ἐφεστήκε,<sup>5</sup> γωνίας ποιοῦσα τὰς ὑπὸ ΑΕΔ, ΔΕΒ, αἱ ἄρα ὑπὸ ΑΕΔ, ΔΕΒ γωνίαι δυσὶν ὀρθαῖς ἴσαι εἰσιν. ἐδείχθησαν δὲ καὶ αἱ ὑπὸ ΓΕΑ, ΑΕΔ δυσὶν ὀρθαῖς ἴσαι· αἱ ἄρα ὑπὸ ΓΕΑ, ΑΕΔ ταῖς ὑπὸ ΑΕΔ, ΔΕΒ ἴσαι εἰσιν. κοινὴ ἀφηρηθῶ<sup>8</sup> ἡ ὑπὸ ΑΕΔ. λοιπὴ ἄρα ἡ ὑπὸ ΓΕΑ λοιπὴ τῇ ὑπὸ ΒΕΔ ἴση ἐστίν· ὁμοίως δὲ δεῖξθῆσεται, ὅτι καὶ αἱ ὑπὸ ΓΕΒ, ΔΕΑ ἴσαι εἰσιν.

Ἐὰν ἄρα δυο εὐθείαι τεμνωσιν ἀλλήλας, τὰς κατὰ κορυφὴν γωνίας ἴσας ἀλλήλαις ποιοῦσιν· ὅπερ ἔδει δεῖξαι.<sup>9</sup>

## VOCABULARY

ἀπιστέω, disbelieve.

ἄρα, after all, you see.

ἀφίημι, let go, forgive.

βασίλεια (f.), kingdom.

γωνία (f.), angle.

δυο, two.

ἐάν (conj.), if.

ἐλσφέρω, bring into.

ἐλεώ, pity, have mercy on.

ἐνδύομαι, put on.

3. 3rd pers. plur. of the pres. imper. 4. Euclid always uses ὑπο when denoting angles: ἡ ὑπο ΑΕΓ γωνία is short for ἡ ὑπο ΑΕΓ περιεχομένη γωνία—i.e. the angle enclosed by ΑΕΓ. 5. Lit. 'stands on'. 6. ἄρα is a particle meaning 'then', 'you see'. 7. δυσὶν is a late dat. plur. of δυο. ὀρθή, 'right', is, of course, short for ὀρθή γωνία, 'right angle'. 8. This is a rare form which you have not been given. It is the 3rd sing. imper. of the perf. pass. of ἀφαιρέω. 'Let (it) be taken away'. 9. = Q.E.D. (quod erat demonstrandum), lit. 'which it was necessary to show'. Note the active infin. δεῖξαι in the Gk.



ἐπιλανθανομαι, forget.  
 ἐπiousιος, sufficient for the  
 coming day (*adj.*), from ἡ  
 ἐπιουσα (ἡμερα), the on-  
 coming (day).  
 εὐθεια (*f.*), line.  
 θαρσεω, cheer up.  
 θελημα (*n.*), will, wish.  
 κοινος, -η, -ον, common.  
 κορυφη (*f.*), apex, vertex.  
 λοιπος, -η, -ον, remaining.  
 μεθιστημι (*intrans.* tenses),  
 shift, move.  
 μεμνημαι (*perf.*), I remember.  
 νηφω, be sober.  
 ξεινος, ξεινος (*m.*), stranger,  
 host, guest.  
 ὀφειλετης, debtor.  
 ὀφειλημα (*n.*), debt.  
 παίζω, play with, mock.  
 πανοπλια (*f.*), a full suit of  
 armour.

πειθομαι, I obey (*c. dat.*).  
 πειρασμος (*m.*), temptation.  
 πονηρος, -α, -ον, wicked,  
 evil.  
 πορευομαι (*aor.* ἐπορευθην),  
 go, march.  
 προσευχομαι, pray.  
 πυρ (*n.*), fire.  
 ρημα (*n.*), command, ordin-  
 ance.  
 ρυομαι, rescue, deliver.  
 σημειον (*n.*) (see c. 12),  
 point.  
 σημερον (*adv.*), today.  
 στοιχειον (*n.*), element.  
 σωζω, save.  
 τηδε, here.  
 τυχη (*f.*), fortune.  
 ὑπαγω, move, go one's  
 way.  
 χαίρω, farewell, rejoice.

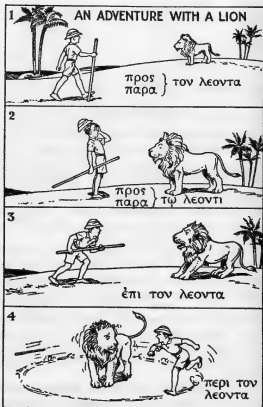
## CHAPTER XXII

### PREPOSITIONS

(Also rules for expressing Time and Space, and prepositions compounded with verbs.)

PREPOSITIONS are so common in Greek that it has been impossible to avoid them in the previous extracts. In the Crocodile story, for instance (ch. 10), they occur sixteen times. Some (e.g. ἐν, ἐξ, etc.) take only one case, some (e.g. κατα, δια, etc.) two, and others (e.g. ἐπι, παρὰ, etc.) three. The important thing in the case of these two latter classes is to notice what case they take when you meet them, because *the meaning of the preposition is decided by the case which it governs*. Originally they were a sort of *adverbs of place*, used to make the meanings of the cases more clear. Therefore εἰς, 'into', only takes an acc., ἐξ, 'out of', a gen., and ἐν, 'in', dat. But παρὰ, 'alongside of', can be used with all three cases, and has a different meaning with each.

At first sight this may sound confusing, but if you once understand the fundamental meaning of the cases, difficulties disappear. This is best seen in reference to the ideas of Place and Time.





8



ἐπὶ τοῦ λεοντος

9



κατὰ τοῦ λεοντος

10



ὑπὸ τῷ λεοντι

11



12



13



14



## Meaning of the Cases In Reference to Place and Time

(a) *Place.*

The acc. means originally *motion to*.

„ gen. „ *motion from*.

„ dat. „ *rest at*.

ἤλθομεν τὴν πόλιν means (in poetry, at any rate) 'we came to the city'. So does ἤλθομεν εἰς τὴν πόλιν.

ποιᾶς γῆς ἦλθες means 'from what kind of land did you come?'

αἰθερί ναιων means 'dwelling in the sky' (Homer), but in prose writers prefer, ἐν αἰθερί.

Similarly,

παρά τοὺς πολεμίους means 'towards the enemy'.

παρά τῶν πολεμικῶν means 'from the enemy'.

παρά τοῖς πολεμοῖς means 'near or by the enemy'.

(b) *Time.*

The acc. implies *extension over*. τρεῖς ἡμέρας ἔμεινα, 'I remained three days'. (Also of space—e.g. λέναι τὴν αὐτὴν ὁδόν, 'to go the same way'.)

The gen. implies *during a part of*—e.g. τοῦ αὐτοῦ ἔτους, 'in the same year', i.e. 'at some time *within* the year'. Compare the colloquial Eng. 'of a morning'.

The dat. implies *a point of time*—e.g. τῇ δευτέρᾳ ἡμέρᾳ, 'on the second day'.

So νυκτᾶ = 'all night long'; νυκτός, 'during part of the night'.

These three basic ideas are at the root of the preps., and apply to most of them. But there are also—unfortunately for the learner!—many derived and

less obvious meanings, some of which are commoner than the original meanings. You are therefore recommended to study very carefully the following table. Preps. are frequently compounded with verbs. In some cases Eng. derivs. are a help to learning their meaning. The numbers in brackets refer to chapters of this book (e.g. 18, 4 = ch. 18, extract 4).

Before proceeding to the prepositions with three cases, you may like to test your memory. How many of these can you get right?

### EXERCISE. PREPOSITIONS (I)

Translate :—

1. δι' ἐρώτα.
2. μετὰ τοῦ γεροντός.
3. ἀνά το ὄρος.
4. ὑπὲρ τῶν πολιτῶν.
5. κατὰ τὴν ἀληθειαν.
6. ὕδωρ ἀντὶ πυρός.
7. δι' ἀσπίδος.
8. μετὰ τὸν θῆρα.
9. πρὸ τοῦ φυλακός.
10. ὑπὲρ το τέρμα ἵεναι.
11. κατὰ τῆς μητρος λεγειν.
12. ἀπὸ τῆς Ἑλλάδος ἤκω.
13. θελομεν ἔχειν εἰρήνην ἀντὶ πολέμου.
14. οἱ μὲν ἀμφὶ τὸν στρατηγὸν ἐμὲνον συν αὐτῷ  
ἀνευ σιτοῦ μεχρὶ νυκτός, οἱ δὲ ἄλλοι ἐφευγον ἐφ'  
ἵππου κερδούς ἐνεκα πρὸς τὴν πόλιν.
15. πρὸς δὲ τούτοις οἱ κακοὶ παῖδες ἀνά κλιμακα  
ἀναβάντες λίθους ἐφ' ἡμᾶς κατεβαλλον παρα νομον.

(Contd. p. 226.)



## THE PREPOSITIONS

## A. Governing One Case Only

	Meaning.	Examples (basic).	Idiomatic Uses.	Eng. Deriv.	Compounds.
1.	(1) <i>With the Accusative</i> 'into', 'to'	εἰς τὸ πρῶτον (10, 3) εἰς τὸ φῶς (13, 4) εἰς τὸν ποταμὸν (22, 1)	εἰς μαρτυρίαν (22, 5), 'for a witness' εἰς τριακοντός, 'up to 300' εἰς τὸ λοιπὸν, 'for the future'	None Stamboul is derived from εἰς τὴν πάλιν	εἰσέρχων, 'to bring into'
2.	'up' (opp. of κατά) 'back again'	ἀνα τὸν ποταμὸν, 'up stream'	ἀνα ἑκατὸν, 'by hundreds'	anabasis (go- ing up) anathema anachronism (time-back)	ἀναφθάνειν, 'to go up'
3.	(2) <i>With the Genitive</i> (original meaning, 'against'), 'opposite to', 'instead of'	πολεμὸς ἀντὶ εἰρήνης, 'war instead of peace'	—	antitoxin antidote antipathy antiseptic antipodes	In compounds often means 'in return' ἀντιδότης, 'a giving in return', 'ex- change'
4.	'away from', 'from'	ἀπο ἑσέου (18, 4), 'from foes', ἀπο θεοῦ, 'from god'	—	apostasy apostle apostrophe	ἀποστρέφειν, 'to stand away from', 're- volt' ἀποστέλλειν, 'to send away'

5.	ἐκ or ἐξ	'out of'	ἐκ τοῦ ὕδατος (10, 3), 'out of the water' ἐκ τῆς πόλεως ('from the city')	ἐκ παιδός, 'from boyhood', ἐκ δυνάμει, 'a dream from Zeus' (Homer)	ecstasy exodus	ἐξορτασάμενος, 'I make to stand out of'—i.e. 'drive out of'; e.g. ἐξέσωσεν, 'wits' So ἐξωτερικόν, 'standing outside oneself'	ἀποστρέψας, 'turn away' In compounds often means 'back'; ἀποδίδωμι, 'give back'
6.	πρὸ	'before' (either of place or of time)	πρὸ τῆς θύρας, 'be- fore the door', πρὸ τῆς μάχης, 'be- fore the battle'	—	prognostic prologue	προβόσκω, 'betray', προβήναι, 'foretell'	
7.	(3) ἐν	With the Dative 'in'	ἐν τῷ Ναυαφ (10, 3) ἐν τῷ γῆ (10, 3) ἐν τῷ ποταμῷ (10, 3)	ἐν τῷ παρόντι, 'at present', ἐν τῇ τέλει, 'those in power, the authorities'	endemic energy	ἐνδημιόω, 'dwelling in', 'native' ἐνέργεια, lit. 'in work', no 'activity'	
8.	συν	'with'	In prose 'with' is usually expressed by σύν with gen. ( <i>v. sup.</i> )	σύν θεοῖς, 'with the help of the gods'	synchronise synonym synopsis syntax synthetic syllabus symmetry sympathy symposium	συνάβω, 'collect', συνέμενον, 'a drink- ing party', συνερίθημι, 'put to- gether'	

## B. Governing Two Cases (Acc. and Gen.).

	Meaning.	Examples (basic).	Idiomatic Uses.	Eng. Deriv.	Compounds.
9.	<i>With the Accusative</i> 'on account of', 'owing to' <b>διὰ</b>	διὰ τὴν φύσιν (22, 3), 'on account of nature'	διὰ τοῦτο, 'therefore'	Meaning 'right through' through, διὰ μέτρον, 'transverse measurement'	διὰφανής, 'show through', διὰ μέτρον, 'transverse measurement'
		διὰ τὴν ἄρεσιν (22, 3)		Meaning 'thoroughly', usual meaning in Gk. compounds—e.g. διὰφθέρω, 'destroy utterly'	
		(2) <i>With the Genitive</i> 'by means of', 'through' (of place) διὰ τῆς πόλεως, 'through the city', (of time) διὰ νυκτός, 'through the night'	δι' αὐτοῦ (22, 5), 'by means of him', δι' ἡμέρας, 'after a short interval'	Meaning 'separation, division'—e.g. διαιγύωσκω, 'distinguish', διαισέω, 'divide' (dizesis)	
10.	'down'	—	καθ' ἡμέραν, 'day by day'	catastrophe	καταστρέφω, 'I turn upside down'
<b>κατὰ</b>	<i>With the Accusative</i> (a) 'down along', (b) 'according to'	κατὰ ποταμόν, 'down stream'	κατὰ γῆν καὶ θάλασσαν, 'by land and sea'	cataract	—
		κατὰ τὸν Ὅμηρον, 'according to Homer' (14, n. 20)	κατὰ λόγον (10, 3), 'in proportion to'	catalogue cataclysm	κατάλογος, 'list' κατακλύω, 'wash down'
		κατὰ νόμον, 'according to law'	καθ' ὅλον, 'wholly'	cataplexy	καταλαμβάνω, 'seize'

(2) *With the Genitive (vertically)*

(a) 'from', (b) 'against',	κατα τοῦ τειχοῦ 'down from the wall', κατα σοῦ λέγω, 'I speak against you',	—	—	—	—
<b>II.</b>					
<b>μετα</b>					
(1) <i>With the Accusative</i> 'after' (either of time or of place)	μετα τοῦτο (22, 5), 'after this', μετα τοῦ πολέμου, 'after the war', μεθ' ἡμῶν, 'in search of us',	—	—	μεταφυσics 'things after physics',	τα μεταφυσικά, 'things after physics',
(2) <i>With the Genitive</i> 'with',	μετα σοῦ, 'with you' (14, n. 17) μετα τῶν φίλων, 'with his friends' (23, 1)	—	—	metabolic In compounds frequently denotes 'change'—e.g. μετανοία, 'changing one's mind', and so 'repentance'. Sometimes 'search'—e.g. μετάνομον, 'send for',	μεταβαλλῶ, 'throw together', so 'change',
<b>12.</b>					
<b>ὑπερ</b>					
(1) <i>With the Accusative</i> 'over', 'beyond',	ὑπερ τῆς θαλάσσης, 'beyond the sea', ὑπερ βορρᾶν, 'beyond the North Wind',	ὑπερ δυνάμιν, 'beyond one's power', —	hyperbole hypercritical hyperborean hypermetrical N.B.—In compounds it has the idea of 'excess',	—	ὑπερβαλλῶ, 'surpass'
(2) <i>With the Genitive</i> 'above', 'on behalf of',	ὑπερ τῆς γῆς, 'above the earth', —	ὑπερ τῆς πατριδος, 'on behalf of one's country',	—	—	—

## KEY

- |                                |   |
|--------------------------------|---|
| 1. On account of love.         | 12. I have come from Greece.  |
| 2. With the old man.           | 13. We wish to have peace instead of war.   |
| 3. Up the mountain.            | 14. Those around the general remained with him, without food, until night, but the others fled on horseback, for the sake of reward, to the city. |
| 4. On behalf of the citizens.  | 15. But in addition to these things, the naughty boys, having climbed up a ladder, threw down stones on us, against the law.                      |
| 5. According to the truth.     |   |
| 6. Water instead of fire.      |   |
| 7. Through a shield.           |   |
| 8. After the beast.            |   |
| 9. In front of the guard.      |   |
| 10. To go beyond the boundary. |   |
| 11. To speak against mother.   |   |

## C. 'Improper Prepositions'

*With gen.* (1) The following words take a *genitive* case, but cannot be compounded with verbs. Therefore grammarians call them 'improper'.

ἀνευ, 'without' (ἀνευ φωνης, 22, 2).

ἐνεκα, 'for the sake of' (generally follows its case: μισθου ἐνεκα, 'for the sake of reward').

μεχρι, 'as far as', 'until' (μεχρι της πολεως).

χαριν, 'for the sake of' (μνημης χαριν, 'for memory's sake').

πλην, 'except' (πλην ἐμου, 'except me').

*With acc.* (2) ὥς, 'to', takes the *accusative*, but is used only with persons.

ὥς τον βασιλεα ἦλθον, 'I came to the king'.

*With dat.* (3) ἅμα, 'at the same time as', takes a *dative*: ἅμα τῇ ἡμέρᾳ, 'at dawn'.  
 ὅμου, 'together with', takes a *dative*.

#### D. Adverbs used as Prepositions

Some adverbs are used as prepositions, and take a *genitive*. They include:—

μεταξύ, 'between'.	ὀπισθεν, 'behind'.
ἐμπροσθεν, 'in front of' (μου, 22, 5).	ἐναντίον, 'opposite to'.
πέραν or πέρα, 'beyond' (του Ἰορδάνου, 22, 5).	χωρίς, 'apart from'.
ἐντός, 'within' (τῆς ψυχῆς, 22, 2).	
ἐγγύς } 'near'.	
πλησίον }	
εἰσω } 'inside'.	
ἐνδον }	
ἐξω } 'outside'.	
ἐκτος }	

## E. Governing Three Cases

[N.B.—Examples of basic meanings given first, then idiomatic usages. Try to discover from which meaning the English derivative (on pages 229, 231) is taken.]

	Meaning.	With Accusative.	With Genitive.
13. παρά	'alongside' [In compounds, 'beside', 'past', 'wrongly', 'amiss']	παρά την θάλασσαν, 'by the seaside' παρά βίβαν, 'beyond one's power' (22, 3) παρά τὸν νόμον, 'contrary to the law' παρά ῥοξιν, 'contrary to expectation'	παρά Θεοῦ, 'at the hands of' or 'from God' (22, 15)
14. δίφιν	'on both sides', 'around'	οἱ διφιν Σωκράτη, 'those around Socrates' δίφιν σελήνην, 'around the moon' (13, 10)	(rare in prose) δίφιν γυναικός 'about a woman'
15. περί	'around', 'about' [In compounds, also idea of 'excess', or 'survival']	περί ἀγαστρον, 'around the hook' (10, 3) περί τὴν πρώτην ὥραν, 'about the first hour'	περί τοῦ φωτός, 'about the light' (22, 5) περί τοῦ πρῶτου, 'about the matter' περί πολλοῦ ποσότης, 'to value highly'

## E. Governing Three Cases—continued

	Meaning.	With Dative.	Eng. Deriv.	Compounds.
13. παρά	'alongside' [In compounds 'beside'; 'past'; 'wrongly'; 'amiss']	παρ' ἐμοί, 'chez moi' παρ' ἄλλοις, 'alongside one another' (14, n. 10)	parasite (παρά σπον) parallel parabie paragraph paraclete paradox	παρά-διδωμι, 'betray' παρά-βάλλω, 'compare' παρά-καλέω, 'encourage' παρά-βαίω, 'transgress'
14. ἀμφί	'on both sides', 'around'	ἀμφι ὤμους, 'around the shoulders' (Homer)	amphibrach amphitheatre amphibolous amphisbaena, 'an animal that walks two ways' (ἀμφι-βαίω)	ἀμφι-θέατρον, 'a round or oval theatre' ἀμφι-βίος, 'living a double life', i.e. 'on land and sea'
15. περί	'around', 'about', [In compounds also idea of 'excess', or 'survival']	(chiefly poetic)	peripatetic perimetre periphrasis periscope	περί-πατέω, 'walk round' περιγγινώσκω, 'survive', 'ex- cel' περι-σκοπεύω, 'look around'



## E. Governing Three Cases—continued

	Meaning.	With Accusative.	With Genitive.
16. ὕπο	'under' [In compounds also 'secretly', 'slightly', 'gradually']	ὕπο κλίμακα βαίνειν, 'to go under a ladder' ('motion') ὕπο νύκτα, 'about nightfall'	ὕπο γῆς, 'underground' ὕπ' αὐτοῦ θάνειν, 'to be killed by him' ὕπο φόβου ἐπείγειν, 'to act through fear'
17. πρὸς	'at' or 'by'	πρὸς τὴν πόλιν, 'towards the city' πρὸς ἑσπέραν, 'towards evening' πρὸς τοὺς πλεμπους, 'against the enemy' πρὸς ταῦτα, 'with reference to this' πρὸς χαρὰν, 'with a view to giving pleasure'	πρὸς μέρους, 'at the hands of', also 'in favour of a mother' πρὸς Θεῶν, 'in Heaven's name' (in oaths)
18. ἐπὶ	'on', 'over'	ἐπὶ πλοῖον, 'on to a boat' (22, 4) ἐπ' ἵππον ἀναβαίνειν, 'mount a horse' ἐπὶ πᾶσαν γῆν, 'over the whole earth' (13, 10) ἐπὶ τοὺς πλεμπους, 'against the enemy' ἐπ' ὕδαρ, 'to fetch water' ἐπὶ το πᾶσι, 'for the most part'	ἐπ' ἵππου, 'on horseback' (22, 4) (you can only sit on a part of a horse) ἐπ' ἡμῶν, 'in my time', but ἐπ' ἡμῶν 'in my power' ἐπ' αὐτοῦ, 'homewards' [N.B.—ἐπὶ is the bad boy of the prepositions, and breaks all the rules of grammar. The variety of its meanings covers five columns in the lexicon.]

## E. Governing Three Cases—continued

	Meaning.	With Dative.	Eng. Deriv.	Compounds.
16. ὕπο	'under' [In compounds also 'secretly', 'slightly', 'gradually']	ὕπ' Ἀθηναίους, 'subject to the Athenians'	hypothesis hypodermic ὑπομαῖνα, 'skin'	ὕπο-τεῖμα, 'place under' ὕπο-μαῖνα, 'smile slightly'
17. πρὸς	'at' or 'by'	πρὸς τῇ θύρᾳ, 'near the door' πρὸς τοῦτοις, 'in addition to these things' (a com- mon meaning)	proselyte prosody (ψῶν) (These appear to be the only Eng. deriva. Don't confuse πρὸ with πρὸς)	πρὸς-θῆναι, 'to come to' πρὸς-γίγναι, 'be added' πρὸς-πάλλω, 'attack'
18. ἐπὶ	'on', 'over'	ἐπὶ τῇ τράπεζᾳ, 'on the table' ἐπὶ γέλωτι, 'to cause a laugh' ἐπὶ τοῦτοις, 'on these con- ditions'	epidemic, ἐπὶ and ἐπὶ, 'among the people' epidermis, 'on top of the skin'—i.e. 'outer layer' epilogue, 'on top of a speech', or 'spoken in addition' epigram epidiascope episcopal epitaph, etc.	[Gk. can have two preps. in com- pound, sometimes three, e.g.— ἐπὶ-φορῶ, 'I read out', πρὸς-φορῶ, 'I lead out in line' ἀντιπρὸς-φορῶ, 'I lead out in line against']

## EXERCISE. PREPOSITIONS (2)

Translate :—

## A Famous Saying of Heracleitus—Two Versions

● I. (a) οὐκ ἔστι<sup>1</sup> δις εἰς τὸν αὐτὸν<sup>2</sup> ποταμὸν ἔμβηναι.<sup>3</sup>

(b) τοῖς εἰς τὸν αὐτὸν ποταμὸν εἰσβαίνουσι<sup>4</sup> ἕτερα καὶ ἕτερα ὕδατα ἐπιρρεῖ.

Heracleitus, the philosopher, lived about 500 B.C. Only fragments of his writings survive, of which πάντα ῥεῖ, 'everything is in a state of flux (lit. flows)', is the most famous. These are two versions of his discovery that matter itself is continually changing—e.g. the water in a river.

## What is Thought?

2. διανοία ἐστὶν ἐντὸς τῆς ψυχῆς πρὸς αὐτὴν διαλογὸς ἀνευ φωνῆς.—Plato.

## The Greeks

3. (a) καὶ παρὰ δυνάμιν τολμᾶται καὶ παρὰ γνῶμην<sup>4</sup> κινδυνεύεται καὶ ἐν τοῖς δεινοῖς<sup>5</sup> εὐελπίδες.—Thucydides.

(b) καὶ γὰρ τοὶ ἀγήρατοι μὲν αὐτῶν αἱ μνημαὶ, ζηλῶται δὲ ὑπὸ<sup>6</sup> πάντων ἀνθρώπων αἱ τιμαὶ· οἱ<sup>7</sup> πενθοῦνται μὲν διὰ τὴν φύσιν ὥς θνητοὶ, ὕμνουσιν δὲ ὥς ἀθάνατοι διὰ τὴν ἀρετὴν.—Lysias.

1. ἔστι, 'here' = ἔξιστι, 'it is possible' (v. c. 15). 2. v. c. 24 under ὁ αὐτός. 3. ἔμβηναι, aor. inf. of ἔμβαινω ('I walk', or 'step in'). ἔμβαινουσι is not 3rd plur. of the pres. ind. What is it? 4. Here 'judgment'. 5. ἐν τοῖς δεινοῖς, 'in extremities'—Latin, *in extremis*. 6. For ὑπο with gen., see c. 22, § E. 7. οἱ comes from ὅς, the rel. pron. διὰ with acc. = owing to, v. c. 22, B.

## A Learned Fool

4. σχολαστικός τις, ποταμόν περὰν<sup>8</sup> βουλομένος, ἐπεβή<sup>9</sup> ἐπὶ πλοῖον ἐφ' ἵππου<sup>10</sup> καθημένος. πυθνομένου<sup>11</sup> δὲ τίνος διὰ τι ἐφ' ἵππου, ἐφη<sup>12</sup> σπουδάζειν.<sup>13</sup>

## From the Fourth Gospel

5. ἐγενετο ἄνθρωπος ἀπεσταλμένος<sup>14</sup> παρὰ Θεοῦ,<sup>15</sup> ὄνομα αὐτῷ Ἰωάννης. οὗτος ἦλθεν<sup>16</sup> εἰς μαρτυρίαν, ἵνα μαρτυρησῇ<sup>17</sup> περὶ τοῦ φωτός, ἵνα πάντες πιστευσωσιν<sup>17</sup> δι' αὐτοῦ . . . Ἰωάννης μαρτυρεῖ περὶ αὐτοῦ, λέγων, Ὁ ὀπίσω μου ἐρχόμενος ἔμπροσθεν<sup>18</sup> μου γέγονεν<sup>19</sup> . . . ταῦτα ἐν Βηθαβαρὰ ἐγενετο περὰν<sup>18</sup> τοῦ Ἰορδάνου . . . καὶ τῇ ἡμέρᾳ τῇ τρίτῃ γάμος ἐγενετο ἐν Κανᾷ τῆς Γαλιλαίας<sup>20</sup> καὶ ἦν ἡ μήτηρ τοῦ Ἰησοῦ ἐκεῖ . . . ἦσαν δὲ ἐκεῖ ὕδριαι λίθιναι ἐξ κειμέναι κατὰ τὸν καθαρισμόν<sup>21</sup> τῶν Ἰουδαίων, χωροῦσαι ἄνα μετρητάς<sup>22</sup> δύο ἢ τρεῖς . . . καὶ μετὰ τούτου κατεβή εἰς Καπερναοὺμ,<sup>23</sup> καὶ οἱ μαθηταὶ μετ' αὐτοῦ.—ΤΟ ΚΑΤΑ ΙΩΑΝΝΗΝ ΕΥΑΓΓΕΛΙΟΝ.

8. περὰν can either be a prep. (v. 22, c. 4) or the pres. inf. of πέρω. Which is it here? 9. ἐπεβή, 3rd sing. of ἐπιβην, aor. ind. of ἐπιβαίνω. 10. v. c. 22, E, for meaning of ἐπὶ with gen. 11. Aor. ptcple. of πυθνάνομαι, 'enquire'. 12. Impf. of φημι, 'I say'. 13. Inf. because indirect speech, v. c. 26. 14. Perf. ptcple. pass. from ἀποστέλλω ('I send away'), here just 'send'. Why is 'apostle' so called? 15. v. c. 22, E 13, for meaning of παρὰ with gen. 16. ἦλθεν, aor. ind. of ἔρχομαι, v. c. 25. 17. Purpose clause, v. c. 28, 'to witness'; μαρτυρησῇ, subj. mood., also πιστευσωσιν, 'that they might believe'. 18. v. c. 22, D. 19. Irreg. perf. of γίγνομαι, 'has become'—i.e. 'is'. 20. Gk. says, 'Cana of Galilee' (partitive gen.), we say 'C. in G.' 21. 'According to the purification rite'—i.e. for like purpose of it. 22. ἄνα with acc., 'up to' (of numbers). 23. Indeclinable—a Hebrew, not a Gk. word.

## VOCABULARY

ἀγήρατος, -ον (*adj.*), ageless  
(ἀ- not, γηρας, old age).

διαλογος, -ου, conversation  
(dialogue).

διανοια, -ας, thought (what  
goes through the nous).

ἐκεῖ (*adv.*), there.

ἐπιβαίνω, I go on to.

ἐπιπρεω, flow over.

έρχομαι, I come.

εὐαγγέλιον, gospel (lit., good  
news).

ζηλωτος, -η, -ον, enviable  
(ζηλω, I envy).

Ἰορδανος, Jordan (river).

Ἰουδαίος, a Jew.

Ἰωάννης, -ου, John.

κινδυνευτής, -ου, an adven-  
turer, v. c. 7 (κινδυνευω,  
I run a risk).

λίθινος, -η, -ον (*adj.*), made  
of stone (λίθος).

μαθητής, -ου, learner, disciple.

μαρτυρεω, I witness (martyr).

μαρτυρία, -ας, witness, testi-  
mony.

μετρητής, -ου, a measure  
holding 9 gallons.

μνημη, -ης, memory.

ὀπίσω, *with gen.* after, be-  
hind.

οὗτος, this (man), v. c. 24.

πενθεω, I mourn (πενθος,  
grief).

πέραν, *prep. with gen.*  
across.

περᾶω, I cross.

πλοῖον, -ου, boat (πλεω, I  
sail).

σχολαστικός, -ου, a learned  
man (scholastic).

σπουδάζω, I am in a hurry.

τιμη, -ης (*f.*), honour (τιμαω,  
I honour).

τολμητής, -ου, a daring man,  
v. c. 7 (τολμαω, I dare).

ὕδρια, -ας, a water-pot.

ὕμνεω, I sing of (hymn).

χωρεω, I make room for, *and*  
*hence*, hold (of measure).

*Usually means* I go, ad-  
vance.

## CHAPTER XXIII

### NUMERALS

MOST of the Gk. numerals are easy to learn through Eng. derivatives or similar forms in Latin. The Cardinals from 5 to 100 are indeclinable. The Ordinals (1st, 2nd, 3rd, etc.) decline like regular adjs. in -ος (*e.g.*, πρῶτος, -η, -ον, δεύτερος, -α, -ον, etc.). The advs. from 'four times' (τετρακίς) onwards end in -ακίς. If you read them carefully through several times, you should have no difficulty in recognising them in a sentence. The Gks. used letters (with accents) instead of numbers (*e.g.*, α' for 1, β' for 2, etc.), but you need not know these, as, except in Euclid, you are not likely to meet them in Gk. authors.

Translate :—

1. Ἐν τῷ Αἰγαίῳ πελάγει εἰσὶ πλείονες ἢ διακοσμία νῆσοι, αἱ δὲ πλείσται οὐ μεγάλαι, μεγίστη δὲ ἡ Εὐβοία ἐστίν.

2. τοῦτο τὸ βιβλίον ἔχει ὀκτώ καὶ εἴκοσι μέρη, τοδε δὲ μέρος ἐστὶ τρίτον καὶ εἴκοστον.

3. αἱ ἑνέα Μοῦσαι ἦλθον ποτὲ πρὸς τὰς τρεῖς Χαρίτας, αἱ ἔφερον καλάθους. ἐν δὲ τοῖς καλάθοις μῆλα ἦν. τούτων δὲ τινὰ ἔδωσαν αἱ Χάριτες ταῖς Μοῖσαις.

### KEY TO EXERCISE

1. In the Ægean Sea are more than two hundred islands, and most (are) not big, but the biggest is Euboea.

	<i>Cardinals.</i>	<i>Derivatives.</i>	<i>Ordinals.</i>	<i>Adverbs.</i>	<i>Derivatives.</i>
1	εἷς, μία, ἓν	—	πρῶτος	ἄραξ (once)	Deuteronomy (νομός)
2	δύο	dual	δευτερός	δύς	
3	τρεῖς, τρία	tripod	τρίτος	τρίς	
4	τέτταρες, τέτταρα (or τεσσαρες)	tetrarch, tessellated	τέταρτος	τετρακίς	
5	πέντε	pentagon, pentameter	πεντῆτος	πεντακίς	hebdomadal (weekly)
6	ἕξ	hexagon, hexameter	ἕκτος	ἑξάκις	
7	ἑπτα	heptarchy	ἑβδόμος	ἑπτακίς	
8	ὀκτώ	octopus	ὀγδόος	ὀκτακίς	
9	ἐννέα	—	ἐνάτος	ἐνακίς	
10	δέκα	decalogue, decade	δεκάτος	δεκακίς	
11	ἐνδεκα	hendeca- syllables	ἐνδεκάτος	ἐνδεκακίς	Dodecanese
12	δωδεκα	Dodecanese	δωδεκάτος	δωδεκακίς	
13	τρεῖς καί δέκα, etc.	—	τρίτος καί δεκάτος	τρίς καί δεκακίς	





2. This book has twenty-eight parts, and this part is the twenty-third.

3. The nine Muses once came to the three Graces, who were carrying baskets. And in the baskets were apples, and the Graces gave some of them to the Muses.

### The Four Best Things in Life

Translate :—

- 1. ὕγιαίνειν μὲν ἀρίστον ἀνδρὶ θνητῷ,  
 δευτερον δὲ φυτὴν <sup>1</sup> καλὸν γενεσθαι,  
 τὸ τρίτον δὲ πλουτεῖν ἀδόλως,  
 καὶ τὸ τέταρτον ἡβαν μετὰ τῶν φίλων.

Robert Herrick has translated this as follows :—

' Health is the first good lent to men ;  
 A gentle disposition then :  
 Next, to be rich by no by-ways ;  
 Lastly, with friends to ' enjoy our dayes '.

### Epigram on an Unhappy Man

2. Ἐξηκοντούτης <sup>2</sup> Διονυσίος ἐνθαδὲ κείμαι,  
 Ταρσεύς, μὴ γήμας <sup>3</sup> εἶθε <sup>4</sup> δὲ μὴδ' ὁ πατήρ.

### An Unpopular Lecturer

3. Χαίρετ' Ἀριστείδου τοῦ ῥήτορος ἑπτὰ μαθηταί,  
 τέσσαρες οἱ τοῖχοι καὶ τρία συφελία. <sup>5</sup>

1. Acc. of the part concerned. 'As to' and so 'in' nature. 2. Contracted for ἐξηκοντο-εἰς, adj. = sixty years old. 3. Strictly speaking, μὴ with the ptcple. should mean 'if I had not married', but after the Classical Age μὴ is often used for οὐ. γήμας, aor. ptcple. from γάμω. 4. εἶθε with an aor. ind. (sc. here ἐγὼ) expresses an unfulfilled wish. v. c. 28, § 6, μὴδε for οὐδε because in a 'wish' clause. 5. συφελία is not really a Gk. word at all, but a Gk. transliteration of the Latin word subsellia, 'benches'.

## Proverb

4. μια χελιδων οὐκ ἔαρ ποιεῖ.

## Elementary Mathematics

5. τα δωδεκα ἐστὶ δις ἕξ, τρις τετταρα, ἑξακὶς δυο, τετρακὶς τρια.

A Riddle <sup>6</sup>

6. αἱ Χαριτες μηλων καλαθους φερων,<sup>6</sup> ἐν δε  
ἐκαστῷ  
ἴσον ἔην<sup>7</sup> πληθος. Μουσαι σφισιν<sup>8</sup> ἀντε-  
βολησαν  
έννεα, καὶ μηλων<sup>9</sup> σφεας ἤτεον· αἱ δ' ἄρ'  
ἔδωκαν<sup>10</sup>  
ἴσον ἐκαστῇ πληθος, ἔχον<sup>6</sup> δ' ἴσα έννεα καὶ  
τρεις.<sup>11</sup>  
εἶπε,<sup>12</sup> ποσον<sup>13</sup> δωκαν,<sup>6</sup> καὶ ὅπως<sup>13</sup> δ' ἴσα<sup>11</sup>  
πασαι ἔχεσκον.<sup>14</sup>

(a) How many apples did the Graces have at first in each basket?

(b) How many apples did each give to each Muse?

(c) How many did each have at the end?

6. This riddle is written in hexameters, the 'six-foot' metre of Homer, Gk. oracles, etc. φερων is for ἔφερον. In Homer the augment is frequently dropped. Similarly ἔχον is for εἶχον, and δωκαν (l. 5) for ἔδωκαν. 7. ἔην, poetic form of ἦν, 'was'. 8. σφισιν, poetic for αὐτοῖς, 'them', dat. after ἀντεβολησαν, 'met'. 9. μηλων (*partitive gen.*), 'asked them (σφεας) for some of their apples'. σφεας = αὐτας. ἤτεον, impf. from αἵτω, 'I ask . . . for'. 10. Aor. from δίδωμι, v. c. 16. 11. Notice gender of τρεις. What does it agree with? έννεα is also the subject. ἴσα, 'equal things', i.e. 'an equal amount'. 12. εἶπε, 'tell' (me). Imperat. from εἶπον, 'I said'. 13. ποσον, v. c. 24, correlatives. Also ὅπως, c. 24. 14. ἔχεσκον, poet. for εἶχον. Answer to riddle in key.

7. δια τοδε, Ζηνων ἐφη, δυο μεν ὦτα ἔχομεν, στομα  
δε ἐν, ἵνα πλειω μεν ἀκουωμεν,<sup>15</sup> ἥσσονα δε λεγωμεν.<sup>15</sup>

### A Happy Mother

8. Εἴκοσι Καλλικρατεία καὶ ἑννεα τέκνα τέκουσα,<sup>16</sup>  
οὐδ' ἑνὸς οὐδὲ μίας ἐδρακομένη<sup>17</sup> θάνατον·  
ἀλλ' ἑκατόν καὶ πεντε διηνυσσάμενη<sup>18</sup> ἐνιαυτούς,  
σκιπῶνι τρομέραν οὐκ ἐπιθείσα<sup>19</sup> χερά.

### Another Riddle

ἄνθρωπου μέρος εἰμι, ὃ καὶ τέμνει με σιδηρός.<sup>20</sup>  
γράμματος ἀίρομένου δύνεται ἥλιος.  
'I am a part of a man; iron sometimes cuts me.  
When one letter is removed, the sun sets.'

### VOCABULARY

ἀδολῶς (*adv.*), not treacher-  
ously (ἀ-, not, δολός, guile).

αἰτώ, I ask . . . (for).

Impf. ἦτεον.

ἀρα (*particle*), thereupon,  
after all.

γάμω, I marry.

διανύω, I bring to an end,  
conclude.

ἐνθαδε (*adv.*), here.

ἐνιαυτός, -ον, a year.

Ζηνων, Zeno, a philosopher.

καλαθός, -ον, basket.

μαθητής, learner, student, dis-  
ciple (in N.T.).

μήλον, an apple.

Μουσα, as a proper noun  
'Muse'.

πληθος, -ους, n. number,  
quantity, crowd.

πλουτέω, I am rich.

ρήτωρ, -ορός, lecturer, public  
speaker.

σκιπών, -ωνος, a staff (Lat.  
Scipio).

Τάρσος (*adj.*), of Tarsus.

τοιχός, -ον, wall.

τρομέρος, -α, -ον, trembling.

ὕγιαινω, I am in good health  
(ὕγισια).

φύς, -ης, nature.

Χαρίς, -ιτος, as a proper noun  
in plur., the Graces.

χελιδών, -ονος, swallow.

ὦτα from οὖς, ὠτός (n.) an  
ear. (See p. 100.)

15. Subj. in purpose clause, v. c. 28, 'in order that we may . . .'. 16. τέκουσα, fem. aor. part of τίκτω, 'bring forth'. 17. ἐδρακομένη, aor. of δερκομαι, 'I see', v. c. 15. 18. Aor. mid. from διανύω. 19. ἐπιθείσα, from ἐπιτίθημι, v. c. 16. 20. Here is another riddle with translation. The answer is a Gk. word that occurs in c. 9 with a guttural stem.

## CHAPTER XXIV

### PRONOUNS AND CORRELATIVES

PRONOUNS are very common in Greek. You have had several already: *ἐκεῖνος*, *ἐαυτοῦ* in c. 11; *ὅλος* in c. 12; *ποῖος*, *ἀλλήλους* in c. 14; *ἡμεῖς* and *σός* in c. 15—can you remember their meanings? You must expect irregularities among such well-worn words. But you should not find them difficult to recognise whatever the case-ending may be if you study them carefully as set out below.

#### 1. *Personal Pronouns.*

<i>Sing. N.</i> ἐγώ, 'I'	σύ, 'thou'
A. ἐμε (or με), 'me'	σε
G. ἐμου (or μου), 'of me'	σου
D. ἐμοι (or μοι), 'to me'	σοι
<i>Plur. N.</i> ἡμεῖς, 'we'	ὕμεῖς, 'you'
A. ἡμας, 'us'	ὕμας
G. ἡμῶν, 'of us'	ὕμῶν
D. ἡμῖν, 'to us'	ὕμιν

(1) The alternative *με*, *μου*, *μοι* forms are less emphatic, and are called 'enclitic' (*ἐν-κλινῶ*, 'bending-in') forms because they are attached for pronunciation to the word which governs them, and which they must follow and not precede. Cf. 'thee' in 'prithēe'. Also they are not used with prepositions—e.g. *δι' ἐμε*, 'on account of me'.

'Remember me' could be either ἐμου μνησθῆναι or μνησθῆναι μου.

(2) There is, properly speaking, no 3rd personal pron. in Attic Gk., its place being taken by αὐτός in all cases except the nom. αὐτός declines like the article (τον, την, το) with the syllable αὐ- in front of it—αὐτός, αὐτή, αὐτό, etc. For the nom. case (sing. and plur.), the Gks. used the Demonstrative pron. οὗτος ('this man') or ἐκεῖνος ('that man'), though ὁ and οἱ survive in the usage ὁ μὲν . . . ὁ δὲ ('the one . . . the other') and οἱ μὲν . . . οἱ δὲ ('some . . . others'). Thus (ἐγὼ) ἐβλάψα αὐτόν, 'I hurt him'. (οὗτος) ἐβλάψε με, 'he hurt me.'

## 2. Possessive Pronouns.

These are adjectives formed from the personal pronouns and declined like regular adjectives. They have the article preceding them.

<i>Masc.</i>	<i>Fem.</i>	<i>Neut.</i>
ὁ ἐμός ('my')	ἡ ἐμή	το ἐμόν
ὁ σός ('thy')	ἡ σή	το σόν
ὁ ἡμέτερος ('our')	ἡ ἡμέτερα	το ἡμέτερον
ὁ ὑμέτερος ('your')	ἡ ὑμέτερα	το ὑμέτερον.

So 'my brother' is either ὁ ἐμός ἀδελφός or ὁ ἀδελφός μου. The gen. of αὐτός is used for the possessive of the 3rd person—e.g. :—

- 'his brother', ὁ ἀδελφός αὐτοῦ.
- 'her brother', ὁ ἀδελφός αὐτῆς.
- 'their brother', ὁ ἀδελφός αὐτῶν.

3. *Reflexive Pronouns.* These are made up of the personal pronouns and αὐτός, thus :—

1st Person ( ' myself ' ).	2nd Person ( ' thyself ' ).	3rd Person.
<i>Sing.</i> A. ἑαυτον (-ην)	σεαυτον or σαυτον (-ην)	ἐαυτον, -την, -το or αὐτον
G. ἑαυτου (-ης)	σεαυτου or σαυτου (-ης)	ἐαυτου, -της, -του, etc., or αὐτου
D. ἑαυτω (η)	σεαυτω or σαυτω (-η)	
<i>Plur.</i> A. ἡμας αὐτους (our- selves)	ὑμας αὐτους, etc.	ἐαυτους, -τας, -τα, etc., or αὐτους
G. ἡμων αὐτων	ὑμων αὐτων	ἐαυτων or αὐτων
D. ἡμιν αὐτοις (-αις)	ὑμιν αὐτοις (-αις)	ἐαυτοις, -αις, -οις, or αὐτοις

Another form of the 3rd person reflexive pronoun in the plural only, is

σφας αὐτους ( ' themselves ' )  
σφων αὐτων  
σφισιν αὐτοις

and there is a reflexive or possessive adj. (*suus* in Lat.) σφετερος, ' their own. . . '

There is a reciprocal pronoun, ' each other ', ' one another ', which is thus declined. You had it in Ch. 14.

*Plur.*

- A. ἀλληλους, -ας, -α  
G. ἀλληλων, -ων, -ων  
D. ἀλληλοις, -αις, -οις

The word is formed by a reduplication of ἄλλος.

ἌΥΤΟΣ 'Ο—AND 'Ο ἌΥΤΟΣ

Where in English we use '—self' to intensify a noun or pronoun, Greek uses αὐτός. Thus αὐτός ὁ

ἄνθρωπος = 'the man himself' (autobiography). But ὁ αὐτός (or αὐτός, as it is often contracted to) ἄνθρωπος = 'the same man', v. ch. 12, 18. Neuter would be το αὐτό or ταῦτο (note the breathing) (Eng. tautology). Acc. τον αὐτον, etc.

#### 4. Demonstrative Pronouns.

There are only three main ones—οὗτος and ὅδε 'this', ἐκεῖνος 'that'.

##### Sing.

N. οὗτος	αὕτη	τοῦτο	ἐκεῖνος	ἐκεῖνη	ἐκεῖνο
A. τούτον	ταύτην	τούτο	ἐκεῖνον	ἐκεῖνην	ἐκεῖνο
G. τούτου	ταύτης	τούτου	ἐκεῖνου	ἐκεῖνης	ἐκεῖνου
D. τούτῳ	ταύτῃ	τούτῳ	ἐκεῖνῳ	ἐκεῖνῃ	ἐκεῖνῳ

##### Plur.

N. οὗτοι	αὗται	ταῦτα	ἐκεῖνοι	ἐκεῖναι	ἐκεῖνα
A. τούτους	ταύτας	ταῦτα	ἐκεῖνους	ἐκεῖνας	ἐκεῖνα
G. τούτων	ταύτων	τούτων	ἐκεῖνων	ἐκεῖνων	ἐκεῖνων
D. τούτοις	ταύταις	τούτοις	ἐκεῖνοις	ἐκεῖναις	ἐκεῖνοις

#### Notes on Demonstratives

1. Like οὗτος are declined τοσούτος, 'so great', and τοιούτος, 'such'.

2. Another word for 'this' is ὅδε, which is declined exactly like ὁ, ἡ, το with -δε tacked on. οὗτος and its compound refer back, ὅδε looks forward, thus:—

Ταῦτα μὲν ἔλεξε, ἔδρασε δὲ ταῦτα  
= This is what he said, but he did as follows.

So τοιοῦδε ('such as this'). ἔλεξε τοιοῦτα, 'he spoke as above', but ἔλεξε τοιαῦδε, 'he spoke as follows'.

3. The article always goes in between the demonstrative and the noun, thus—

οὗτος ὁ ἄνθρωπος, } 'this man'.  
or ὅδε ὁ ἄνθρωπος }

Originally the demonstrative may have been regarded as a substantive: 'this one (I mean), the man'.

## Exercise I

Translate :—

● 1. ΤΟΥΤ' ἔΣΤΙ ΤΟ ΖΗΝ<sup>1</sup> ΟΥΧ ἑΑΥΤΩ ΖΗΝ ΜΟΝΟΝ.—Menander.

2. γινώθι σεαυτον.

3. ὁ φθονερος αὐτῷ πολεμιος καθίσταται.<sup>2</sup>

4. οὐκ ἔστιν ὅστις παντ'<sup>3</sup> ἀνὴρ εὐδαίμονει.

5. οὐ σπείρουσιν, οὐδε θερίζουσιν, οὐδε συναγούσιν εἰς ἀποθήκας, καὶ ὁ πατήρ ὡν ὁ οὐράνιος τρεφεῖ αὐτά· οὐχ ὡμεις μαλλον διαφερετε αὐτων ;

6. βαλλων<sup>4</sup> τις λίθῳ τον κυνα, εἰθ' ἁμαρτων καὶ την μητρυιαν παταξας, οὐδ' οὕτως, ἔφη, κακως.

7. Σοφοκλῆς ἔφη αὐτός<sup>5</sup> μὲν οἴους δεῖ<sup>6</sup> ποιεῖν, Εὐριπίδην δε οἴοι εἶσιν.—Aristotle, *Poetics*.

## War Profiteers

8. ὁτῷ συνενηνοχασιν<sup>7</sup> οἱ αὐτοὶ καιροὶ καὶ τοῖς<sup>8</sup>

1. Pres. inf. of ζῶω, 'I live', v. c. 20 on why it is not ζῶν.  
2. καθίσταται, pres. ind. mid. of καθίστημι, 'establishes himself', 'becomes', so 'is'. 3. Adverbial acc. 'in all things'. 4. βαλλων means 'throwing at', as well as 'throwing', and can take an acc. of the thing 'aimed at'.  
5. αὐτός, for the significance of the nom. with the inf. after verbs of saying, v. c. 26. 6. οἴους δεῖ is ambiguous. The Gk. says only, 'that he made his characters as it was necessary'. An inf. must be understood after δεῖ. This is usually thought to be εἶναι, and the sense to be 'as they ought to be'—i.e. idealised characters, as opposed to the realistic ones of Euripides ('as they were'). But the Gk. could also mean 'as he needed to make them' (understanding ποιεῖν)—i.e. as he needed for dramatic reasons. Which interpretation do you prefer? 7. συνενηνοχασιν 3rd plur. perf. ind. act. of the very irregular verb συμφέρω (v. 25), which means to 'be an advantage to (dat.)', 'be useful to'. The order of words in Engl. is οὐκ ἐνεστί (= ἔστι, 'it is not possible', v. 26) τούτων ('that this man') εἶναι . . . ('should be') . . ., ὁτῷ ('to whom').  
8. Gk. says 'same . . . and to the . . .', we say, 'same



της πολεως ἔχθροις, οὐκ ἐνεστι τουτον εὔνουν εἶναι τη πατριδι.—Demosthenes.

### Epigrams

On the statue of a dog placed on the grave of Diogenes.

9. α. εἶπε, κυον,<sup>9</sup> τινος ἀνδρος ἐφιστῶς<sup>10</sup> σημα  
φυλασσεις ;  
β. του κυνος.<sup>11</sup> α. ἄλλα τις ἦν οὗτος ἀνηρ ὁ  
κυων ;  
β. Διογενης· α. γενοσ εἶπε. β. Σινωπευς.<sup>12</sup>  
α. ὅς πιθον ᾤκει ;  
β. και μαλα,<sup>13</sup> νυν δε θανων ἀστερας οἶκον<sup>14</sup>  
ἔχει.

### Wheel of Fortune

10. χρυσον ἀνηρ εὗρων<sup>15</sup> ἔλιπε βροχον· αὐταρ ὁ  
χρυσον,<sup>16</sup>  
ὄν λιπεν, οὐχ εὗρων, ἤψεν, ὄν εὔρε, βροχον.<sup>17</sup>  
—Plato.

as to the . . .'. Demosthenes was the greatest of the orators of Athens, and warned his countrymen of the black marketers of his day. 9. κυον, voc. τινος = interrogative pronoun, v. following section. Also τις next line. 10. ἐφιστῶς, 2nd perf. part. of ἐφιστημι (v. 16), 'standing'. 11. του κυνος, of the dog, i.e. the Cynic. For Diogenes, v. 21. 12. Of Sinope, a town on the south shore of the Black Sea. 13. και μαλα, 'yes, certainly'. 14. 'As a home', οἶκον in apposition to ἀστερας. 15. εὗρων, 2nd aor. part. of εὕρισκω, 'I find'. 16. The order is ὁ χρυσον οὐχ εὗρων, 'the original owner who did not find the gold'. For ὄν see following paragraph. 17. The point of this anecdote of Thief and Miser is that the latter committed suicide because he did not find the gold which he had left. Coleridge on one occasion translated the couplet extemporarily thus :—

Jack finding gold left a rope in the ground ;  
Bill missing his gold used the rope which he found

## VOCABULARY

ἀποθήκη, -ης, storehouse,  
granary, barn (ἀποτίθημι,  
I store away).

ἀπρω, I fasten, fasten to (aor.  
ἤψα).

αὐτάρ, but.

βροχος, -ου, noose, halter.

διαφέρω, (1) I differ from,  
(2) I am superior to.

εὐδαίμονεω, I am happy (lit.  
have a good spirit inside  
me).

θερίζω, I reap or harvest  
(θερος, summer).

καιρος, -ου, occasion, oppor-  
tunity.

μητρεια, -ας, mother-in-law.  
οἰκω, I dwell in, live in,  
inhabit.

οὐραnios, -α, -ον (*adj.*),  
heavenly, of heaven (οὐρ-  
ανος).

πατασσω, παταξω, ἐπαταξα,  
strike.

πιθος, -ου, cask, tub, large  
earthenware jar.

σπειρω, I sow.

συναγω, I bring together.

τρέφω, I nourish.

φθονερος (*adj.*), jealous.

## RELATIVE PRONOUNS

In this last extract you have had in 'ὄν' the acc. masc. sing. of the relative ὅς, 'who' or 'which'. It declines like καὶς, except that, like all pronouns, it drops the *v* in the nom. and acc. neuter sing. Thus:—

	Sing.			Plur.		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
N.	ὅς	ἥ	ὅ	οἱ	αἱ	ἃ
A.	ὄν	ἥν	ὅ	οὓς	ἃς	ἃ
G.	οὗ	ἥς	οὗ	ῶν	ῶν	ῶν
D.	ᾧ	ᾗ	ᾧ	οἷς	αἷς	οἷς

Note the rough breathing, which enables you to distinguish the relative from οὐ ('not'), ὦν ('being'), ἥ ('than'), etc. The relative agrees in gender with the word to which it refers (called the antecedent), but takes its case from its own clause. Thus ὁ ἀνὴρ, ὄν ἐβλεψα; 'the man whom I saw', but ἡ γυνή, ἣν ἐβλεψα. Sometimes the suffix -περ is added to make the relative more emphatic—e.g., ὅσπερ, 'the very man who', ἥπερ, ὅπερ.

## INTERROGATIVE PRONOUNS

The direct interrogative is *τις* ('who?'), *τι* ('what?'), which is declined thus:—

	Sing.		Plur.	
	Masc.	Fem. Neut.	Masc. Fem.	Neut.
N.	τις	τι	τινες	τινα
A.	τινα	τι	τινας	τινα
G.	τινος (or του)		τινων	
D.	τινι (or τω)		τισι	

E.g. *τις ἐστὶν οὗτος*; = 'who is this man?'

*τι ἐστὶ τοῦτο* = 'what is this (thing)?'

The indirect interrogative is *ὅστις* (*whoever*), made up of *ὅς* and *τις*, declined separately but written (except in the neut. nom. and acc. sing.) as one word:—

	Sing.		Plur.		
	Masc.	Fem. Neut.	Masc.	Fem. Neut.	
N.	ὅστις	ἥτις ὅ, τι	οἵτινες	αἵτινες	ἅτινα (or ἅττα)
A.	ὅτινα	ἥτινα ὅ, τι	οὗστινες	αὐστινας	ἅτινα (or ἅττα)
G.	οἷτου	ἥσπινος οἷτου	ὧσπινων (or ὧτων)		
D.	ὧτω	ἥτινι ὧτω	οἷσσι (or οἷτοις)	αἷσσι (or αἷτοις)	οἷσσι (or οἷτοις)

The neut. sing. is written *ὅ, τι* or *ὅ τι*, to distinguish it from the conjunction *ὅτι* ('that', or 'because').  
*Λεγε μοι ὅστις ἐστὶν οὗτος* = tell me who this man is. But you can equally well say, *Λεγε μοι τις ἐστὶν οὗτος* = tell me who this man is. *ὅστις* is also used as a relative—e.g. *ὅστις εἰ, λεγε* = 'whoever you are, speak'.

## INDEFINITE PRONOUN

*τις* is also the *indefinite pronoun* meaning 'any-one'. You may think, "How confusing!", but

you can always tell which it is, because when an indefinite pronoun, it is an enclitic (v. note 1 of Section 1 of this chapter), and therefore can never be the first word in a sentence, as it usually is when an interrogative.

E.g. ἔλεγε κακὸν τι, 'he was saying something bad.'

But τι κακὸν ἔλεγε; 'what bad (thing) was he saying?'

It is declined in the same way whichever pronoun it is.

*Correlatives.*—The following table will show you at a glance the commonest of the correlative pronouns. They occur so frequently that it is worth studying them carefully. What do you notice about the first letters of the words in each class (reading downwards)? What idea does this denote?

### CORRELATIVE PRONOUNS

	<i>Interrogative.</i>		<i>Relative.</i>	<i>Indefinite.</i>	<i>Demonstrative.</i>
	<i>Direct.</i>	<i>Indirect.</i>			
1.	τις; who?	ὅστις, who	ὅς, who	τις, any, anyone	ὁς, οὗτος, this
2.	ποσος; how big? how many?	ὅποσος, how big, how many	ὅσος (as big or many) as	—	τοσοῦτε, τοσούτος, so big, so many
3.	ποιος; of what kind?	ὅποιος, of what kind	οἷος, such as	—	τοιούτε, τοιούτος, such, of such kind
4.	πατέρας; which of two?	ὁποῖτος, which (of two)	—	—	ὁ ἑτερος the one (or other) of two

Except in the case of **1**, the direct interrogatives begin with the letters **πο-** (Lat. qu-).

Except in the case of **1**, the indirect interrogatives begin with the letters **ὅπο-**.

All the relatives begin with the letter **ὅ-**.

Except in the case of **1** and **4**, the demonstratives begin with the letters **το-**.

### CORRELATIVE ADVERBS

<i>Interrogative.</i>		<i>Relative.</i>	<i>Indefinite.</i>	<i>Demonstrative.</i>
<i>Direct.</i>	<i>Indirect.</i>			
που; where?	ὅπου, where	ὅ, where	που, {somewhere anywhere	ἐνταῦθα, ἔκεν, there
ποθεν; whence?	ὅποθεν, whence	ὅθεν, whence	ποθεν, from somewhere	ἐνταῦθεν, ἔκεθεν } thence
ποι; whither?	ὅπου, whither	ὅ, whither	ποι, to some place	ἔκεν, thither
ποτε; when?	ὅποτε, when	ὅτε, when	ποτε, at some time or other, once	τοτε, then
πως; how?	ὅπως, how	ὡς, as	πως, some-how	ὥς, οὕτως } thus
πη; which way?	ὅπη, where	ὅ, where	πη, some-way	τῇδε, ταύτῃ } by this way, thus

*Examples :—*

που εἰ; = 'where are you?'

οὐκ οἶδα ὅπου εἰμι = 'I don't know where I am.'

ποτε τοῦτο ἐποίησας; = 'when did you do this?'

τοῦτο ἐποίησα ποτε = 'I did this once.'

## Exercise 2

(Μαθημα τέταρτον και είκοστον)

Translate :—

1. A. τινος ἐστὶν ὁδε ὁ ταφος ;  
 B. ταφος ἐστὶ ναυηγου, ὦ φιλε.  
 A. τι ἦν το ὄνομα τουτου ;  
 B. οὐκ οἶδα, πειρασομαι δε ἐξευρειν.  
 A. ποι ἐποντοπορει ἡ ναυς, ὅτε οὗτος ὤλετο ;  
 B. οὐκ οἶδα ὅποι, ὅποθεν δε ἦλθεν δυναμαι λεγειν.
2. οὐκ οἶδα, ὦ Ἡρακλειτε, ὅπως ἡ ὅπου ἀπεθανες,  
 ἀλλ' οὐδ' Αἴδης αὐτος δυνησεται χειρα ἐπιβαλειν  
 ταις σαις ἀηδοσιν.

## KEY (THE 24TH LESSON)

1. A. Whose is this tomb ?  
 B. It is the tomb of a shipwrecked (man), oh, friend.  
 A. What was his name ?  
 B. I don't know, but I will try to find out.  
 A. Whither was the ship sea-sailing when he perished ?  
 B. I don't know whither, but whence he came I can say.
2. I don't know how or where you died, but not even Hades himself will be able to lay a hand on your nightingales.

## On a Sailor's Grave

Translate :—

- 1. Ναυηγου<sup>1</sup> ταφος εἰμι· συ δε πλεε<sup>2</sup> και γαρ  
 ὀθ<sup>3</sup> ἡμεις  
 ὠλομεθ<sup>4</sup>, αἱ λοιπαι<sup>5</sup> νηες ἐποντοπορουν.<sup>6</sup>

1. Ionic form of ναυαγος, 'a shipwrecked man'. 2. Imperative. 3. The elided letter is ε. The ι of ὅτι is never elided. 4. ὠλομεν is the strong aor. middle of ὀλλωμι, 'I destroy'. In the middle it means 'perish'. 5. 'Remaining'. 6. 'Were sailing the sea', deriv. ποντος, v. c. 11, and πορος, 'way, passage, ford'.

'A shipwrecked sailor's tomb am I,  
But thou sail on; the day  
We sank, the convoy's other ships  
Kept on their ocean way.'—Michanopoulos.

### A Dead Friend \*

- 2. εἶπε τις, Ἡρακλείτε,<sup>7</sup> τεον<sup>8</sup> μορον, ἐξ δε με δακρυ  
ἤγαγεν<sup>9</sup> ἐμνησθην<sup>10</sup> δ' ὀσσακίς ἀμφοτεροί  
ἥλιον ἐν λεισχῇ κατεδυσάμεν<sup>11</sup> ἄλλα σὺ μὲν που,<sup>12</sup>  
ξείν<sup>13</sup> Ἀλικαρνησσεύ,<sup>14</sup> τετραπαλαί<sup>15</sup> σποδιῇ.

\* This little poignant lyric by Callimachus, who lived about 250 B.C., on the death of a scholar friend is well known from the translation by Cory, but lovely as his version is it lacks the simplicity of the Gk., and verges on sentimentality. Contrast the repetitions in the Eng. with the restraint of the Gk. H.'s 'nightingales' are probably his poems. One still survives.

They told me, Heracleitus, they told me you were dead;  
They brought me bitter news to hear and bitter tears to shed.  
I wept, as I remembered how often you and I  
Had tired the sun with talking and sent him down the sky.

And now that thou art lying, my dear old Carian guest,  
A handful of grey ashes, long, long ago at rest,  
Still are thy pleasant voices, thy nightingales awake,  
For Death, he taketh all away, but them he cannot take.

Cory.

7. Not the philosopher (500 B.C.). 8. τεον, poetic form of σον, so τεα for σα. 9. ἐξ governs δακρυ, 'brought me to a tear'. ἤγαγεν, strong aor. of ἄγω ('I bring'). 10. ἐμνησθην, aor. of μνησθαι ('I remember'), which is the perfect passive of μνησκω ('I remind'), 'I have been reminded', and so 'remember'. 11. Lit. 'we made the sun to set', i.e. talked the sun down. 12. που, an expressive little word at the end of a line, full of pathos. 'I suppose' is perhaps the nearest Eng. equivalent. 13. ξείν, another form of ξέν. Gk. uses the same word for 'guest' and 'host'—so sacred did they regard that relationship. 14. 'Of Halicarnassus', town in Caria. εἰ, 'you are', is understood. 15. τετραπαλαί, a rare word meaning literally 'four times long ago' (παλαι, 'long ago').

αἱ δὲ τεαὶ <sup>8</sup> ζῶουσιν <sup>16</sup> ἡδονες, ἧσιν <sup>17</sup> ὁ παντῶν <sup>18</sup>  
 ἀρπακτῆς Ἀΐδης οὐκ ἐπὶ χεῖρα βαλεῖ. <sup>19</sup>  
 Callimachus.

## VOCABULARY

ἀρπακτῆς, -ου, stealer, robber (harpy).	ὄσσας or ὅσας (in prose), how often.
ζῶω, I live.	πλεῶ, I sail.
λεσχῆ, -ης, place where people talk, so conversation	που, somewhere.
μορὸς, -ου, death.	στοδία (στοδία, Ionic), heap of ashes.
ναυηγός, <i>v. note 1.</i>	

16. ζῶουσι = ζαουσι. 17. ἧσιν, Ionic for αἷς, 'relative',  
 dat. gov. by ἐπὶ . . . βαλεῖ, tmesis (i.e. 'cutting off', 'separ-  
 ating') for ἐπιβαλεῖ. Originally the preps. were advs. of  
 place (*v. c. 22*). 18. Lit. 'snatcher of all things'. ὁ goes  
 with Ἀΐδης. Ἀΐδης is a poetry form for the more usual  
 Αἴδης. 19. Fut. of βαλλῶ, here 'will lay a hand'.



## CHAPTER XXV

### IRREGULAR VERBS

A HYPHEN preceding a word indicates that it is only found in compound forms.

\* Conjugated like φιλέω.

<i>Present.</i>	<i>Future.</i>	<i>Aorist.</i>	<i>Perfect.</i>
ἄγω, lead, bring (mid.), marry	ἄξω	ἤγαγον ἤχθην	-ηχα ἤγμαι
αἶνεω, praise, advise	-αινέσομαι	ἤνεσα ἤνεσθην	ἤνεκα ἤνημαι
αἰρέω, take (mid. choose) (pass)	αἰρήσω	εἶλον εἶλομην ἤρεθην ῥέσθομην	ῥήκα ῥήμαι
αἰσθάνομαι, perceive	αἰσθήσομαι	ῥέσθομην	ῥέσθημαι
ἀκούω, hear	ἀκουσομαι	ἤκουσα ἤκουσθην ἔαλων	ἤκηκα ἤκημαι
ἀλίσκομαι, be caught	ἄλωσομαι	ἤμαρτον	ἔαλωκα ἤλωκα
ἀμαρτανώ, miss, sin	ἀμαρτήσομαι	ἤμαρτον	ἤμαρτηκα
βαίνω, come, go	βήσομαι	ἔβην	βεβήκα
βάλλω, throw, shoot, pelt	βαλῶ*	έβαλον έβληθην	βεβλήκα βεβλήμαι
βλάπτω, harm	βλάψω	έβλαψα έβλαβην	βεβλάφα βεβλήμαι
βούλομαι, wish	βουλήσομαι	έβουληθην	βεβούλημαι
γαμέω, marry (governs acc. of woman)	γαμῶ*	έγημα	γεγάμηκα
γαμύομαι (gov- erns dat. of man)			

<i>Present.</i>	<i>Future.</i>	<i>Aorist.</i>	<i>Perfect.</i>
γιγνομαι, be- come	γενησομαι	ἐγενονην (ἐγεννηθην late)	γεγεννημαι γεγονα
γιγνωσκω, realise, recognise	γνωσομαι	ἐγνων ἐγνωσθην	ἐγνωκα ἐγνωσμαι
γραφω, write	γραψω	ἔγραψα ἔγραψην	γεγραφα γεγραμμαι
δασκω, bite	δηξομαι	ἔδασκον ἔδηχθην	δεδηγμα
διδασκω, teach	διδασξω	ἔδιδασξα	δεδιδασχα
διδωμι, give	δωσω	ἔδωκα	δεδωκα
δοκω, think (Impersonal, it seems good)	δοξω	ἔδοξα	δεδογμα
δυναμαι, be able	δυνησομαι	ἐδυνηθην	δεδυνημαι
ἐγείρω, waken (trans.) (mid. in- trans.)	ἐγερω*	ἤγειρα	ἐγρηγορα
ἐθέλω (also θέλω), wish, be willing —know	ἐθελήσω	ἠθέλησα	ἠθέληκα
εἰμι, be	εἰσομαι	—	οἶδα (pres. meaning)
ἐλαυνω, drive	ἐλω (like τιμαω)	ἤλασα ἤλασθην	ἐληλακα ἐληλαμαι
ἐπισταμαι, un- derstand	ἐπιστιησομαι	ἠπιστηθην (imperfect ἠπισταμην)	—
ἐπομαι, follow	ἐψομαι	ἔσπομην (im- perfect εἰπομην)	—
έρχομαι, come, go —ask	εἰμι ἐρησομαι	ἤλθον ἤρομην	ἔληλυθα or ἤκα —
ἐσθίω, eat	ἐδομαι	ἔφαγον	ἔδηδοκα

<i>Present.</i>	<i>Future.</i>	<i>Aorist.</i>	<i>Perfect.</i>
εὕρισκω, find	εὕρησω	ηύρον ηύρεθην	ηύρηκα ηύρημαι
ἔχω, have (mid. hold on to)	ἔξω σχησω	ἔσχον (imperfect εἶχον)	ἔσχηκα -έσχημαι
ζῶω, live	ζησω, ζησομαι, βιωσομαι	ἔβιον	βεβίωκα βεβιώται (impers.) τεθαύμαι
θαπτω, bury	θαψω	ἔθαψα ἔταψην -εθάνον	τεθάψα — τεθνήκα
-θνήσκω, die, be killed	-θάνουμαι*		
ἵημι, let go, make for (mid.)	-ήσω	-ήκα -ειμήν (mid.) -ειθήν (pass.)	-εἶκα — -εἶμαι
ἄφ-ικνεομαι, arrive	ἄφ-ιξομαι	ἄφ-ικομένην	ἄφ-ιγμαι
ἵστημι Trans. set up Intrans. stand	στήσω	ἔστησα (trans.) ἔστην (in- trans.) ἔσταθην (pass.)	ἔστηκα (in- trans.) " I stand "
καίω, burn (trans.)	καύσω	ἔκαυσά	-κέκαυκα
καλέω, call	καλώ*	ἔκαλεσα ἔκληθην ἔκαμον	κέκληκα κέκλημαι κέκληκα
καμνω, labour, be weary	καμουμαι*		—
κεραιννυμι, mix	κερω (like τιμάω)	ἔκερασα ἔκραθην ἔκραυσα	— κεκραμαι —
κλαίω, weep	κλαύσομαι		κεκλαυμαι
κλέπτω, steal	κλέψω	ἔκλεψα ἔκλεπτην ἔκλινα	κεκλοφα κεκλεμμαι —
κλινω, bend, incline	-κλινω*	-εκλινην	κεκλιμαι
κρινω, distin- guish, judge	κρινω*	ἔκρινα ἔκριθην	κεκρικα κεκριμαι
-κτείνω, kill	-κτενω*	-εκτεινα	-εκτονα
λαγχάνω, get (by lot)	ληξομαι	ἔλαχον ἔληχθην	εἰληχα εἰληγμαι
λαμβάνω, take	ληψομαι	ἔλαβον ἔληφθην	εἰληφα εἰλημμαι



<i>Present.</i>	<i>Future.</i>	<i>Aorist.</i>	<i>Perfect.</i>
ὁραω, see	ὄψομαι	εἶδον ὥφθην	έώρακα or έώραμαι ὥφειλκα
ὀφείλω, owe	ὀφείλησω	ὥφειλησα ὥφελον	ὥφληκα ὥφλημαι
ὀφλίσκανω, in- cur a charge of	ὀφλησω	έπαθον	πέποιθα
πάσχω, suffer, be treated	πεισομαι	έπεισα έπεισθην	πέπεικα πέπεισμαι
πείθω, Act. persuade, Pass. obey	πεισω	έπεμνα έπεμφθην	πέπομφα πέπεμμαι
πέμπω, send	πέμψω	έν-επλησα έν-επλησθην	έμπειπληκα έμπειπλησμαι
έμ-τιμπλημι, fill	έμ-πλησω	έπιον έπιθην	πέτωκα πέτομαι
πίνω, drink	πιομαι	έπιδον έπιδωκα	πέπιωκα πέπιωμαι
πίπτω, fall	πεσομαι *	έπιδον έπιδωκα	πέπιωκα πέπιωμαι
πλεω, sail	πλευσομαι	έπιδον έπιδωκα	πέπιωκα πέπιωμαι
πνεω, breathe	-πνευσομαι	έπιδον έπιδωκα	πέπιωκα πέπιωμαι
πυνθανομαι, enquire, learn	πνευσομαι	έπιδον έπιδωκα	πέπιωκα πέπιωμαι
πωλεω άποδι- δομαι, sell	πωλησω άποδωσομαι	— άπειδομην	πέπρακα πέπραμαι
πιπρασκομαι, be sold	πεπρασομαι	έπραθην	—
ρήγνυμι, break	ρήξω	έρρηξα έρραγην	έρρωγα (intr.)
ρίπτω, hurl	ρίψω	έρριψα έρριφην	έρριφα έρριμμαι
σκοπεω, in- spect, exam- ine, consider	σκεψομαι	έσκεψαμην	έσκεμμαι
σπείρω, sow	σπερω *	έσπειρα έσπαρην	έσπαρμαι
σπενδω, pour a libation (mid.) make a tune	σπεισω	έσπεισα	—

<i>Present.</i>	<i>Future.</i>	<i>Aorist.</i>	<i>Perfect.</i>
ἀπο-στέλλω, send forth	-στέλω *	-εστείλα	-εσταλκα
στρίψω, turn	-στρέψω	-εσταλην έστρεψα έστραφην έσφηλα έσφαλην	-εσταλμαι έστραμμαι — έσφαλμαι
σφαλλώ, trip up, cheat	σφαλώ *	έτελεσα έτελεσθην	τετελεκα τετελεσμαι
τέλειω, complete, finish, pay	τέλω *	έτεμον έτμηθην έθηκα έθεμην (mid.) έτεθην (pass.)	τετμηκα τετμημαι τεθηκα τεθειμαι (mid.) κειμαι (used for pass.)
τέμνω, cut	τέμω *	έτεκον	τετοκα
τίθηναι, put	θήσω	έτεισα (έτισα) -ετισθην έτρεψα έτρεψαμην (I put to flight) έτραπομην (I fled) έτραπην (I was turned) also έτρεφθην	τετεικα τετεισμαι τετροφα τετραμμαι
τίκτω, beget or bear	τείξομαι	έθρεψα έτραφην έδραμον έτυχον	τετροφα τεθραμμαι δεδραμηνκα τετυχηκα
τινώ, pay, requite	τίσω or τίσω		
τρέπω, turn	τρέψω τρέψομαι		
τρέφω, rear, nourish	θρέψω θρέψομαι		
τρέχω, run	δραμίσομαι *		
τυγχάνω, happen, light upon, hit	τεύξομαι		
τυπτώ, strike	πατάξω	έπαταξα έπληγην έφηνα	πεπληγα πεπληγμαι πεφηνα (intr.)
φαίνω, show	φάνω *	έφανην (I appeared) έφανθην (I was shown)	πεφασμαι (intr. and pass.)
φαίνομαι, appear	φανήσομαι		

<i>Present.</i>	<i>Future.</i>	<i>Aorist.</i>	<i>Perfect.</i>
φέρω, bear (mid.) win	οίσω οίσομαι φεύξομαι	ήνεγκα or ήνεγκον ήνεχθην έφυγον	ένηνοχα ένηνεγμαι πέφευγα
φύγω, flee, be exiled, be a defendant			
φημι, say (pres. ptcple. φασκων)	φησω	έφην	—
φθάνω, anticip- pate	φθήσομαι	έφθασα έφθην	— —
φθείρω, destroy, corrupt.	φθέρω * φθέρουμαι * -φθαρήσομαι	-έφθειρα έφθαρήν	-εφθαίρα -εφθαίρω
φύω, beget (intr.) be	φύσω (tr.) φύσομαι (intr.)	έφυσα (tr.) έφυσν (intr.)	— πέφυκα (intr. "I am")
χαίρω, rejoice, farewell	χαίρησω	έχαρην	κεχαίρηκα
χράομαι, use	χρήσομαι	έχρησαίμην έχρησθην (pass.)	κεχρηίμαι —
ώθω, push	ώσω	έωσα έωσθην	έωσμαι —
ώνεομαι, buy	ώνησομαι	έπρίαίμην έωνήθην (pass.)	έωνήμαι (mid. and pass.)

## CHAPTER XXVI

### THE INFINITIVE, VERBAL ADJECTIVE, AND IMPERSONAL VERBS

#### Syntax.

So far this book has been mainly devoted to what is called the 'accidence' of the Greek language—that is, the grammatical forms of the words. In the remaining chapters you will have a few hints on the 'syntax'—that is, the arrangement whereby the words are put together to convey a certain sense. If the accidence of a language represents the building materials, the syntax is the architecture. It is, of course, impossible within the compass of this small book to deal even adequately with the syntax; nevertheless a few remarks will assist you towards the translation of Greek of a slightly more complicated structure than that which you have hitherto met.

#### The Infinitive.

The infinitive, 'to live', 'to have acted', 'to be beaten', etc., is used in a number of ways in Greek that will cause little difficulty in translation, since they closely resemble the English. Thus the Infinitive may be used with an *adjective*—πραγμα χαλεπον ποιειν, a thing difficult to do; or a *noun*—αναγκη εστιν αποθανειν, 'it is necessary (lit. there is necessity) to die'. It may be the object of a *verb of wishing*, βουλεται απιεναι, 'he wishes to go away'; or of *commanding*, εκελευσε με πινειν; 'he bade me drink';



of *attempting*, ἐπειρασάμεθα φυγεῖν, 'we tried to escape'; or of *ability*, οὐκ ἔδυνατο τὸν ἀδελφὸν εὑρεῖν, 'he could not find his brother'. The infinitive may be the subject of a verb, as in ἔξεστι δεῖπνεῖν, 'it is possible to have dinner'. Such uses as these require little comment, for they are almost self-evident. What is less so, however, is the point that arises when the infinitive as subject of a verb itself has a subject; this is put into the accusative case. For example, δει σε ἐγείρεσθαι, 'you must wake up', takes the form in Greek 'you (acc.) to wake up (infin.) is necessary' (verb). This is called the accusative and infinitive construction, and is of paramount importance in Greek.

**Verbs of Saying, Thinking, Knowing, etc.** This accusative and infinitive construction is used frequently after verbs of saying, thinking, knowing, etc., where we use a subordinate clause beginning with the word 'that'. Greek drops the word for 'that' (in this construction) and changes the subject into the accusative case, and the verb into the infinitive; at least, it does so from our point of view—e.g. φάσι με πλουτεῖν, 'they declare me to be rich'—'they say that I am rich'. If the subject of the main verb is the same as the subject of the infinitive (e.g. 'he said he was in a hurry'), Greek omits the subject of the infinitive (ἐφη σπουδάζειν). If it were put in (which happens when there is great need for emphasis) it would be in the nominative—e.g. ἐφη αὐτὸς ποιῆσαι, 'he said that he himself did it'. Remember, however, that if the subject of the main

verb differs from the subject of the infinitive, the accusative and infinitive construction is used. *ἐνομισα αὐτον παρειναι*, 'I thought that he was present'. If the verb in the subordinate clause is negated, the *οὐ* is usually pushed up forward in front of the verb of saying—e.g. *οὐκ ἔφη μαινεσθαι*, 'he said that he was not mad'.

Verbs of promising, hoping, expecting, etc., usually refer to the future, even though followed by the present infinitive in English. They are usually followed by the future infinitive in Greek—e.g. *ὑπείσχετο τουτο ποιησειν*, 'he promised to do this'.

**The Article with the Infinitive.** One important way in which the Greek usage differs from the English is the use of the neuter article with the infinitive, corresponding to our verbal noun ending in -ing. Thus, *το ἀποθανειν* means 'dying'; *καλον ἐστι το ὑπερ της πατριδος ἀποθανειν*, 'noble is dying for one's country'. As before, the subject of such an infinitive, where not the same as that of the main verb, will be in the accusative case—*οὐδεν θαυμαστον τους κεραμεας των κεραμεων διαφερεσθαι*, 'no wonder that potters fall out with potters'.

**Infinitive after Verbs of Preventing.** Where we say, 'I prevented him *from doing* the work', Greek uses a simple infinitive—*ἐκωλυσα αὐτον το ἔργον ἑκτελειν*. Sometimes a seemingly unwanted *μη* is slipped in, because the Greeks looked to the result in their thought. *ἐρξουσιν ἡμας μη ἀθροιζεσθαι*, 'they will prevent us from assembling'.

**The Infinitive in Clauses of Result.** The infinitive

is also used in clauses indicating the result of something previously asserted, especially when introduced by τοιουτος . . . ολος or by οὕτως . . . ὥστε, or even by ὥστε by itself. ὁ λογοποιος τοιουτος τις ἐστιν ολος ἐρωτησαι Ποθεν συ; 'the rumour-monger is the kind of fellow to ask Where are you from?' οὐχ οὕτως μωρος εἰμι ὥστε ἀποφευγειν, 'I am not so foolish as to run away'. The negative is μη, and the subject of the infinitive is accusative unless it is the same as the subject of the main verb.

Exclamatory Infinitive. The use of the infinitive as a kind of shriek is natural enough; το ἔμε τοιαυτα παθειν, 'fancy me being treated like that!' and for the infinitive as *imperative*, see c. 21.

Translate:—

### Irresistible Right

- 1. τοις γαρ δικαιοις ἀντεχειν οὐ ῥαδιον.  
Sophocles.

### 'A Time to Embrace . . .'

2. ὥρῃ <sup>1</sup> ἔραν, ὥρῃ δε γαμειν, ὥρῃ δε πεπαυσθαι.<sup>2</sup>  
Timon (of Athens).

1. Said of one who turned to pleasure in old age. A dialect form of the more usual ὥρα. 2. πεπαυσθαι, 'to have done', perfect infinitive middle.

### The Gentler Sex

3. οὗτοι <sup>1</sup> συνεχθειν <sup>2</sup> ἄλλα συμφιλειν ἔφυν.<sup>3</sup>  
Soph., *Antigone*.

1. οὗτοι (not, mark you). Don't confuse with οὗτοι (these). 2. Notice the force of the συν, to share in. 3. ἔφυν, I was born to . . ., intrans. of φυνω, see c. 25.

## Riotous Living

4. σωματὰ πολλὰ τρεφεῖν<sup>1</sup> καὶ δωματα πολλὰ  
ἀνεγείρειν<sup>2</sup>  
ἀτραπὸς εἰς πένιν ἐστὶν ἐτοιμοτάτη.

1. I.e. in entertaining guests. 2. In building ventures.

## 'Scructating Idle'

5. εἰς φυλακὴν βληθεὶς ποτὲ Μάρκος ὁ ἄργος,  
ἔκοντι,<sup>1</sup>  
ὀκνῶν<sup>2</sup> ἐξέλθειν, ὡμολόγησε φόνον.

1. Adv. 'voluntarily'. 2. Lit. 'hesitating, shrinking'.  
He was too idle to walk out, so confessed to murder.

## Black Market

6. τὰς τριχὰς, ὦ Νικύλλα, τινὲς βαπτεῖν σε λεγου-  
σιν,<sup>1</sup>  
ὅς σὺ μελαινοτάτας<sup>2</sup> ἐξ ἀγορᾶς ἐπρίω.<sup>3</sup>

1. Yet λέγω does not often take the acc. and infin. construction. It is usually followed by ὅτι (that). 2. Acc. fem. plur. 3. See ὠνεομαι, c. 25.

## Last Scene of All

7. γέροντες οὐδὲν ἔσμεν ἄλλο πλὴν<sup>1</sup> ψοφός  
καὶ σχῆμ', ὄνειρων δ' ἔρπομεν μῆμηματα,<sup>2</sup>  
νοῦς δ' οὐκ ἐνεστὶν, οἴομεσθα<sup>3</sup> δ' εὖ φρονεῖν.  
Euripides.

1. Here a conjunction = than. 2. Cf. Tennyson's Tithonus, "A white-haired shadow, roaming like a dream."  
3. οἴομεσθα, a poetic form of οἴομεθα, whose subject is also the subject of εὖ φρονεῖν.

## 'Cold Cascade'

8. τις γλυψας τον Ἔρωτα παρα κρηνησιν <sup>1</sup> ἔθηκεν,  
 οἰομενος παυσειν <sup>2</sup> τουτο το πυρ ὕδατι ;

On a statue of Eros near a fountain. 1. Poetic form for κρηνης. 2. Thinking that he would check—fut. infin. whose subject is the same as the subject of the main verb.

## Life and Death

9. Τις δ' οἶδεν εἰ το ζην <sup>1</sup> μεν ἔστι κατθανειν, <sup>2</sup>  
 το κατθανειν δε ζην κατω <sup>3</sup> νομιζεται ;

Euripides.

1. ζῶω is irregular, having η instead of α all through. This of course is the infin. 2. Short form of καταθανειν, a verse equivalent of ἀποθανειν. 3. Below—in Hades.

## VERBAL ADJECTIVES

There are two kinds of verbal adjective in Greek :

(1) ending in -τος, -τη, -τον, implying possibility ;

(2) ending in -τεος, -τεα, -τεον, implying necessity.

They are adjectives, derived from verbs, formed by adding the above suffixes to the stem. They are passive in voice. We are familiar with (1). All our words ending in -ible and -able are parallel.

Translate :—

- (a) το της Τυχης <sup>1</sup> γαρ ἀφανες οἱ <sup>2</sup> προβησεται  
 κάστ' <sup>3</sup> οὐ διδακτον, <sup>4</sup> οὐδ' ἀλίσκεται τεχνη.

Euripides.

1. The quality of Fortune. 2. Not masculine plural. Then what else ? 3. = καὶ ἐστι. 4. Verbal adj. from διδασκω.

- (b) κακοι γαρ εὐ πραττοντες οὐκ ἀνασχετοι. <sup>1</sup>

1. Verbal adjective from ἀνεχω, 'to put up with'.

(i) The adjectives ending in -τεος have no parallel form in English, but you must imagine one, meaning 'must-be-'. The person by whom the thing must be done is put into the dative case.

ὠφελητέα σοι ἡ πόλις ἐστίν

The city is to-be-helped by you.

ὁ λεγὼ ῥητέον ἐστίν

What I say is to-be-spoken = must be spoken.

(ii) If the verb is intransitive, the neuter of the adjective must be used.

οὐχὶ ὑπεικτέον οὐδὲ ἀναχωρήτεον

There must be no yielding or retreating.

(iii) The neuter of this adjective (either singular or plural) may also be used transitively, governing an object—e.g. οἷστεον ταῦτα (one) must bear these things.

Translate :—

● (a) οὐ δουλεύετεον τοὺς νοὺν ἔχοντας τοῖς κακῶς φρονουσιν.

(b) Ὅπῃ ἂν<sup>1</sup> ὁ λόγος, ὥσπερ πνεῦμα, φερῇ<sup>1</sup> ταυτὴ ἱτέον.—Plato.

1. ἂν with the subjunctive makes the sentence unspecific. 'Wheresoever.' For ἂν, see c. 28.

## VOCABULARY

ἀγορά, -ας (f.), market-place.

ἀνασχετός (vb. adj.), from

ἀντέχω, to endure.

ἀναχωρεῶ, retreat.

ἀνεγείρω, raise up.

ἀντέχω, resist.

ἀποφεύγω, escape.

ἀργός (ἀ-έργον), lazy.

ἀτράπος (f.), path.

ἀφανής, -ής (adj.), obscure.

γλυφῶ, carve (hieroglyph).

δῶμα, -ατος (n.), house.

εἰργῶ, prevent.

ἐκόντι (adv.), willingly.

ἐκτελεῶ, do thoroughly, complete.

ἔρπω, creep.

ἔτοιμος, -η, -ον, ready.

ἵτεον (*v. adj.* from εἶμι), go.

καταθνήσκω, die.

κεραμεύς, -εως (*m.*), potter.

κρήνη, -ης (*f.*), spring, fountain.

μαινομαι, be mad.

μιμημα, -ατος (*n.*), imitation.

μωρος, -ον (*m.*), a fool (*moron*).

ὀκνεω, hesitate, be unwilling or too lazy.

ὁμολογεω, confess.

ὄνειρος, -ου (*m.*), dream.

ὀρδισ, -α, -ον, easy.

ῥητεος (*v. adj.*), from λεγω (ἔρω), must be spoken.

συνεχθω, join in hating.

συμφίλειω, join in loving.

ὕπαικω, yield.

ὑπισχνεομαι, promise.

φονος, -ου (*m.*), murder.

φρονεω, to be minded. κακα

φρονεω, to be ill-disposed.

ψοφος, -ου (*m.*), sound, noise, opp. to reality.

ὠφελεω, help.

## IMPERSONAL VERBS

If you were to say "It looks like rain", some wit might enquire, "What looks like rain?" You should then lead your questioner gently but firmly aside and expound to him fully the significance of the grammatical term 'an impersonal verb'. Ignoring his attempt to disengage, you would explain that such verbs are to be found in every language, but more particularly in ancient languages, while in our own they have become for the most part confined to meteorological phenomena, 'it thunders', 'it is snowing', and so on. "Even the word 'please'," you would continue, "which you keep anxiously repeating, is an elliptical form of the phrase 'if you please', or, better still, 'if it please you', the impersonal nature of which is more clearly seen in the French 's'il vous plait' than in our native tongue. What then is an impersonal verb? It is a verb in the third person singular, which may be in any tense, but has no personal

subject, for lack of which we are constrained in English to substitute the dummy word 'it' owing to a feeling in our language that a word in the indicative must have a subject of some sort."

You would then invite your limp auditor to consider with you the Greek impersonal verb. Firstly you would list the weather verbs like *ὕει*, 'it is raining', and *ἀστραπτει*, 'there is lightning'. Secondly, you would remind him of two important words, *δει* and *χρη*, which are followed by the accusative of the person and the infinitive thus—*δει* (imperf. *ἔδει*) *δει με ἀπιεναι*, 'it is necessary for me—I must depart.' (*ἐ*)*χρην σε ἀκουειν αὐτου*, 'it was right that you—you should have heard him'. You would then proceed to the class of impersonals which are followed by the dative of the person and the genitive or an infinitive. He should then be woken up and the following list placed in his hands.

1. *ὕει*, 'it rains'; *ἀστραπτει*, 'it lightens'; *βροντει*, 'it thunders'.

2. *δει*, 'it is necessary'; *χρη*, 'it is right', accusative and infinitive.

3. *δοκει μοι*, 'it seems (good)', 'I am resolved';

*μελει μοι*, 'it concerns me', dative of person.

*μεταμελει μοι*, 'it repents

me', 'I regret'

*μετεστι μοι*, 'there is a share

to me', 'I share'

} *τουτου*, 'this'

*λυσιτελει*, 'it is profitable'; *συμφερει*, 'it is

expedient'; *πρεπει*, 'it is proper'; *προσθηκει*,

'it is fitting'; *μοι τουτο ποιειν*.



ἔξεστι, ἐνεστι, and παρῆστι (all meaning 'it is possible) μοι τούτο ποιεῖν. ὕπαρχει μοι, 'it belongs to me.'

The noun ἀνάγκη and the participle χρεών (from χρεή) are followed by the dative and the infinitive and accusative and infinitive, respectively, meaning 'it is necessary' and 'one should'.

## CHAPTER XXVII

### PARTICIPLES

IN Chapter XI you were told that participles played a more prominent part in Greek than they do in English. Before you can tackle Greek of much greater complexity, it would be well to study some of the ways in which these 'participles are used. Remember what a participle is—it is a part of a verb which has all the qualities of an adjective; it says something more about the circumstances in which an action takes place; and it often completes the meaning of a verb in the same way that an Infinitive does.

#### I. Participle with the Article.

When the participle has an article in front, it is equivalent to an adjectival clause—he who, or those who—

ὁ μενων ἐν τῇ ἀγάπῃ μενει ἐν τῷ Θεῷ. (c. 7.)

'He who remains in love remains in God.'

ἡ κεφαλή ἣ τμηθεῖσα ἀει ᾄδεν. (c. 15.)

'The head which had been cut off kept constantly singing.'

ἔπει οἱ παῖδες συνίασι τὰ λεγόμενα. (c. 16.)

'As soon as the children understand what is said to them.'

## II. Participle Representing Various Clauses.

(a) As an attribute it may qualify a noun—

τι μοι μαχεσθ', ἔταιροι, καὺτῳ θελοντι πίνειν ;  
(c. 8.)

'Why do you quarrel with me, friends, myself too wishing to drink?'

(b) It may show a time relation between two events—

σκιρτων ἔλακτισε τον δεσποτην. (c. 11.)

'While skipping about he kicked his master.'

καταλιποντες αὐτον ἀπηλθον ἐπι το ὄψον. (c. 11.)

'After abandoning him they went for the fish.'

This is perhaps the commonest relation, although the participle may have many and mixed shades of meaning.

(c) It may show a relation of Cause, Manner, or Means—

τιμωρουνται τους ἀλίσκομενους ὥς κακῶς κλεπτον-  
τος. (c. 16.)

'They punish those caught *on the ground that* they steal badly.'

νυν δε θανων ἀστερας οἶκον ἔχει (c. 24.)

'But as it is, since he is dead, he has his home among the stars.'

μελλων και διδους χρονον, ιασατο ιατρος. (c. 16.)

'By delaying and *by* allowing time, the doctor has healed.'

(d) The future participle frequently indicates purpose, especially with ὥς—

οἱ κωλυσσοντες περαν ἦσαν πολλοὶ ἵππεις . . .  
(c. 17.)

'The ones to stop them from crossing were numerous cavalry. . . .'

ἦλθε λυσομενος θυγατερα.

'He came to ransom his daughter.'

(e) The participle is sometimes used where we should use a conditional or 'if' clause—

θεου θελοντος δυνατὰ πάντα γίγνεται. (c. 18.)

'If the god wills, everything becomes possible.'

πολλὰ ὄρω πρόβατα ἃ ἀποδαρεντα . . . παρέξει  
τὴν διαβάσιν. (c. 17.)

'I see many beasts which, if skinned . . . will facilitate the passage.'

(f) Concession. Often you must translate the participle by 'although'. The word for 'although' is *καίπερ*, which is only used with a participle. Frequently, however, the participle without *καίπερ* will have this concessive force.

δασὺς ὥν λιαν ὦρον ἄπας γέγονεν. (c. 13.)

'Though being excessively hairy, he has become bald as an egg all over.'

### III. Genitive Absolute.

The participle may have any of the above meanings, but if it goes with a noun or pronoun which is not connected grammatically with the rest of the sentence (i.e. not subject, object, or indirect object) it is put into the genitive case, and the whole construction is called the genitive absolute.

εἰποντος δε αὐτου, Εὐ σοι εἴη, ἔφη . . . (c. 11.)

'He saying (= when he said) that it had, "Good for you!" said the other.'

πολλων μεν οὐσων την μεν εὕρησεις κακην, την δε λημ' ἔχουσαν εὐγενες . . . (c. 16.)

'There being many women (as there are many women), you will find one bad, and another with noble spirit.'

#### IV. Accusative Absolute.

If the verb of the participle is an *impersonal verb* (see c. 26), instead of going into the genitive absolute in the circumstances mentioned above, it is put into the accusative case of the neuter singular—e.g.

δεον ἀποφευγειν ἔκαυσαν την πολιν.

'It being necessary to escape, they burnt the city.'

So similarly παρασχον, an opportunity having offered, εἰρημενον it having been told them, ἀδυνατον ὃν it being impossible, ἔξον, it being possible.

#### V. Participle Completing Sense of Verbs.

(a) The participle continues the meaning of certain verbs such as 'continue', 'cease', 'begin', 'be ashamed' and so on.

ἀρ' οὐκ αἰσχυναι τοιαυτα λεγων; (c. 14.)

'Are you not ashamed to say such things?'

οὐδεποτε παυσει ὀλοφυρομενος. (c. 14.)

'You will never stop wailing.'

(b) The participle is used with the object of verbs of finding and perceiving, denoting the state in which the object is found or perceived.

Ἔρως ποτ' ἐν ῥόδοισι  
κοιμωμένην μελίτταν  
οὐκ εἶδεν . . . (c. 15.)

'Love once failed to see a bee sleeping amid the roses.'

(c) The verbs τυγχάνω, λανθάνω and φθάνω are used in an idiomatic way in Greek, so that the main force of the expression is thrown on to the participle—

λανθάνω, 'escape notice of', ἐλαθε τους φυλακας διαβαινων τον ποταμον.

'He crossed the river without being seen by the guards (lit. he escaped the notice of the guards, crossing the river).'

φθάνω, 'anticipate', ἐφθασαν τους Περσας ἀφικομενοι.

'They arrived before the Persians (lit. they anticipated the Persians arriving).'

τυγχάνω, 'happen', ἐτυχεν ἔγγυς που καθημενος.

'He chanced to be sitting somewhere near.'

#### VI. Participle after Verbs of Knowing and Perceiving.

When a verb of saying or thinking takes the nominative and infinitive or accusative and infinitive construction (see c. 26) verbs meaning to see (αἰσθάνομαι), know (οἶδα), hear (ἀκούω), learn (γινώσκω), remember, forget, show, appear, prove, acknowledge, and announce, take the participle instead of the infinitive. The question of whether the participle is nominative or accusative is decided on the same principles as those laid down in c. 26.

παρακηκοα δε και παρα τουτοις κρυπτομενον τινα.  
(c. 12.)

'I have heard on the side, moreover, that someone is in hiding in their house.'

χαριν λαβων μνησο και δους ἐπιλαθου. (c. 21.)

'Remember that you have received a favour, and forget that you have granted one.'

(Nominative participles, because the subject of the verb 'remember' is the same as the subject of λαβων, etc.)

φαίνεται μαινομενος.

'He is obviously mad.'

### Sagacious Elephants

(from Plutarch)

● 1. 'Ἐν Ῥώμῃ οὐ πάλαι, πολλῶν ἐλεφαντῶν προδιδασκομένων<sup>1</sup> στασεις τινὰς ἰστασθαι<sup>2</sup> παραβόλους,<sup>3</sup> καὶ κινήσεις δυσεξελικτοὺς ἀνακυκλεῖν,<sup>4</sup> εἰς, ὃ δυσμαθεστάτος, ἀκούων κακῶς<sup>5</sup> ἑκάστοτε καὶ κολαζόμενος πολλακίς, ὥφθη<sup>6</sup> νυκτὸς αὐτοῦ ἐφ' ἑαυτοῦ<sup>7</sup> πρὸς τὴν σελήνην<sup>8</sup> ἀναπαύτομενος τὰ μαθήματα καὶ μελετῶν.

1. Genitive absolute; προ-, 'beforehand'—i.e. before the performance. 2. Lit. 'to stand certain standings', στασεις being what is called a cognate accus. after the verb—i.e. an object suggested by the verb itself. στασις, which means 'an uprising' in the sense of civil warfare, had a sinister meaning in the fifth century B.C.—that propensity to violent political faction which has dogged the Gks. throughout history. 3. 'Difficult', even 'dangerous'. The adj. is one of those which has no separate feminine ending. 4. Tr. 'to execute in a circle complicated movements'. ἀνακυκλεῖν, 'to go through a cycle', is a word appropriate to a circus. Words beginning δυσ- mean 'hard to' or 'difficult at'. The prefix implies difficulty or distress; cf. 'dyspepsia' of indigestion, or 'dysentery' of bowel trouble. δυσεξελικτός means 'hard to unwind'. Later 'δυσμαθής', 'slow of study'. 5. κακῶς ἀκούω is an idiomatic phrase meaning 'I am reproached'. Literally 'to hear badly', it has the sense of 'to be spoken ill of'. 6. See ὁραω. 7. 'Himself of himself'—i.e. it was his own idea. 8. πρὸς, 'by the light of'.

2. Ἐν δὲ Συρίᾳ πρότερον, τρεφομένου κατ' οἰκίαν ἐλεφαντος,<sup>1</sup> ὁ ἐπιστάτης λαμβάνων κριθῶν μετρον ὑφαίρει καὶ χρεωκοπεῖ<sup>2</sup> μέρος ἡμισυ καθ' ἡμέραν.<sup>3</sup> ἔπει δὲ, τοῦ δεσποτοῦ παρόντος<sup>4</sup> ποτε καὶ θεωμένου,<sup>1</sup> πᾶν το μετρον προύθηκεν,<sup>4</sup> ἐμβλεψας καὶ διαγαγὼν τὴν προβοσκίδα τῶν κριθῶν,<sup>5</sup> ἀποδιέστησε, καὶ διεχώρισε τὸ μέρος, ὥς ἐνὴν λογιώτατα<sup>6</sup> κατεῖπων τοῦ ἐπιστάτου τὴν ἀδικίαν.

## VOCABULARY

ἄδικια (*f.*), guilt, wrong-doing.

ἀνασυνάγω, go through an evolution.

ἀνασταττομαι, rehearse.

ἀποδιεστημι, separate in half.

διαγῶ, draw through.

διαχωρίζω, separate off.

δυσσελικτός, hard to unwind, complicated.

δυσμαθής, -ες, dull, stupid.

ἐκαστοτε (*adv.*), on each occasion.

ἐμβλεπω, look earnestly at.

ἐπιστάτης, -ου (*m.*), keeper.

θεαομαι, look at (cf. theatre).

καταγορεύω (*aor.* κατέειπον), condemn.

κίνησις, -εως (*f.*), movement. κριθή (*msm. pl.*), barley.

λογίος (*adj.*), verbal, in words.

μελετῶ, practise.

παραβολός (*adj.*), difficult, dangerous.

προβοσκίς, -ίδος (*f.*), trunk.

προδιδάσκω, teach beforehand.

Ῥώμη, -ης (*f.*), Rome.

στάσις, -εως (*f.*), posture, stance.

ὑφαίρειν, take away surreptitiously.

χρεωκοπεῖν, defraud (cut down a debt).

1. Gen. abs. 2. Literally, to cut down debts, and so in any way 'to defraud'. 3. Every day. 4. *πρὸ* before the augment ε becomes *πρὸς*-. 5. The gen. is governed by the *δια* of *διαγῶ*, 'Drawing his trunk through the barley'. ἄλφιτα is the 'meal' of κριθή. 6. Lit. 'as verbally as possible'—i.e. as near in words as he could. ὥς λογιώτατα by itself would do for this meaning, but frequently the impersonal *ἔξην* or *ἐνὴν* was added.



## CHAPTER XXVIII

### THE SUBJUNCTIVE AND OPTATIVE MOODS

I. THE Greek verb has two more 'Moods', which it uses frequently to express such moods as those of possibility, uncertainty or desirability. In English we use words such as 'would' or 'might', but Greek expresses these by terminations of the verb. For instance, 'Let us go' is expressed by one word in Greek, *ῥωμεν*, which is the 1st person plur. of the present *subjunctive* (the traditional name in grammar books for this mood, but not an expressive one) of *εἶμι*, 'I go'. A wish such as 'may you perish!' can be expressed by the one word *ὀλοιο*, which is the 2nd person singular of the aorist *optative* (this is a better name, as it comes from a Latin word meaning 'wishing') of *ὀλλυμαι*, 'I perish' (which, incidentally, is the 'middle' of *ὀλλυμι*, 'I destroy'). Although this book has deliberately avoided examples of these moods up to now (it has not been easy, because you will meet them on every page of a Greek author), and although their uses are a little complicated, it will repay you to master them if you want to appreciate the exactness and subtlety with which the Greek verb can express the finest shades of thought. Books have been written on the refinements of Greek syntax, but all we can claim to do in one chapter is to introduce you to the forms of these two moods and their commonest uses.

If you happen to have learnt Latin, you will recognise them as (roughly) the equivalent of one mood in Latin—the *conjunctive* (or, as now called in most grammars, the *subjunctive*), and you will understand when we say that the subj. is *primary* (corresponding to the pres. and perf. subj. in Latin), and the optative *historic* (corresponding to the imperf. and pluperf. in Latin). If this means nothing to you, no matter. But what does matter is that you recognise the forms when you meet them, and something of their significance.

We will therefore deal with the subjunctive first. Look carefully at the following table, and note where the terminations differ from the indic. Learn, at any rate, the *λυω* forms by heart, and you should have no difficulty with the rest.

### 3. How to Recognise the Subjunctive.

The long vowel of the ending is the key in every case. There is no exception. Every person of the present subjunctive, except the 1st, is different from the indic. As to the 1st person, in practice there is no ambiguity, as you will find in reading. To form the aor. subj. (which, like the imperative, has an instantaneous, and not a past sense) drop the augment of the aor. ind. and change the termination  $-\alpha$  into  $-\omega$ .

e.g. *λυωμεν δουλους* means 'let us set free slaves' as a general rule.

*λυσωμεν δουλους* means 'let us set free slaves' on a particular occasion.

## 2. THE SUBJUNCTIVE MOOD

Verb.	Present Active.	Present Middle and Passive.	Aorist Active.	Aorist Middle.	Aorist Passive.
λύω 'I loose'	λύω (αω) (αρς) λύῃς (αι) λύωμεν (αμεν) λύητε (ετε) λύωσι (ουσι)	λύομαι λύῃ λύηται λύομεθα λύησθε λύονται	λύσω λύῃς λύῃ λύσωμεν λύητε λύωσι	λύσσομαι λύσῃ λύσσηται λύσσομεθα λύσσησθε λύσσονται	λύθω λύθῃς λύθῃ λύθωμεν λύθητε λύθωσι
τιμῶ 'I honour'	τιμῶ (αω) (αρς) τιμῇς (αι) τιμῶμεν (αμεν) τιμῆτε (ετε) τιμῶσι (ουσι)	τιμῶμαι (αμαι) (αι) τιμῇται (ηται) τιμῶμεθα (αμεθα) (ησθε) τιμῶσθε (ασθε) τιμῶνται	τιμήσω (as λυσω)	τιμησομαι, etc. (as λυσω-μαι)	τιμηθω, etc. (as λυθω)
φιλέω 'I love'	φιλέω (αω) (αρς) φιλήῃς (αι) φιλοῦμεν (αμεν) φιλήητε (ετε) φιλώσι (ουσι)	φιλοῦμαι (αμαι) (αι) φιλήται (ηται) φιλοῦμεθα (αμεθα) (ησθε) φιλήσθε (ασθε) φιλῶνται	φιλήσω, etc.	φιλησομαι, etc.	φιληθω, etc.
δουλώ 'I enslave'	δουλώ (αω) (αρς) δουλώῃς (αι) δουλώμεν (αμεν)	δουλώμαι (αμαι) (αι) δουλώηται (ηται)	δουλώσω, etc.	δουλωσομαι, etc.	δουλωθω, etc.

	(οὐρανός) (οὐρανός) (οὐρανός)	βουλόμενος βουλόμενος βουλόμενος	(οὐρανός) (οὐρανός) (οὐρανός)	βουλόμενος βουλόμενος βουλόμενος			
τιμήμι	τιμῶ τιμῆς τιμῇ τιμῶμαι τιμῆτε τιμῶσιν		τιμῶμαι τιμῆ τιμῆται τιμῶμαι τιμῆσθε τιμῶσιν	τιμῶ τιμῆς τιμῇ τιμῶμαι τιμῆτε τιμῶσιν	βουλόμενος βουλόμενος βουλόμενος βουλόμενος βουλόμενος βουλόμενος	τιμῶ, etc.	
λήμι	λῶ λῆς, etc.		λῶμαι λῆ, etc.	λῶ λῆς, etc.	λῶμαι λῆ, etc.	λῶ, etc.	
λήτημι	λήτω λήτης, etc.		λήτωμαι λήτη, etc.	λήτω λήτης, etc.	λήτωμαι λήτη, etc.	λήτω, etc.	
βίδομαι	βίδω		βίδομαι	βίδω	βίδομαι	βίδω	
βίδομαι	βίδομαι		βίδομαι	βίδομαι	βίδομαι	βίδομαι	
εἶμι 'I am'	εἶ ἴς, etc.		εἶ ἴς, etc.	εἶ ἴς, etc.	εἶ ἴς, etc.	εἶ ἴς, etc.	
εἶμι 'I will go'	εἶ ἴς, etc.		εἶ ἴς, etc.	εἶ ἴς, etc.	εἶ ἴς, etc.	εἶ ἴς, etc.	
φηναι	φῶ φῆς, etc.		φῶ φῆς, etc.	φῶ φῆς, etc.	φῶ φῆς, etc.	φῶ φῆς, etc.	
οἶδα	οἶδα		οἶδα	οἶδα	οἶδα	οἶδα	

*Middle and Passive.*

For the pres. subj. change -ομαι into -ωμαι, but the aor. passive subj. needs watching. As with the indic., you can always recognise it by the θ, but it is *conjugated* as if it were an *active* tense, λυθω, λυθης, λυθη, etc.

*Subjunctive of -μι verbs.*

Verbs in -υμι form their subj. like λυω, but the other -μι verbs drop the stem vowel and add -ω—e.g. stem τιθη-, pres. subj. τιθω.

#### 4. Three Ways in which the Subjunctive is used in Simple Sentences.

(a) *To express exhortation* (1st person only).  
Negative μη.

Ιωμεν, 'let us go'.

μη φιλωμεν, 'let us not love'.

(b) *To express particular prohibitions* (2nd pers. of aor. only).

μη τουτο ποιησης, 'don't do this'.

(c) *To express a deliberative question*, i.e. one of doubt or uncertainty.

τι φω; 'what am I to say?'

τι μη ποιησω; 'what am I not to do?'

#### 5. The Optative.

The optative mood can be recognised, as in every tense and person *it has the letter ι* (in the case of -αω verbs, an iota subscript) *inserted into the ending*, making with another vowel a diphthong. Study

carefully the following table, noticing especially the unexpected form in the act. pres. opt. of contracted verbs (termination -οιην instead of -οιμι). Similarly, -ειην, -αιην, or -οιην with the -μι verbs. For the perf. pass. (both subj. and opt.) the perf. ptcle. + subj. (or opt.) of εἶμι is used, e.g. *subj.* λελυμένος ὦ, ᾧς, ᾧ, etc., and *opt.* λελυμένος εἶην, but this tense is rare, just as in English. The alternative forms in the aor. act. (λυσσας, λυσσαι, λυσσαιεν) are commoner in poetry than in prose.

#### 6. Uses of the Optative.

(a) *To express a wish.* Neg. μη. μη γένοιτο, 'may it not happen', 'God forbid!' Wishes are sometimes introduced by εἴθε or εἰ γάρ, with the opt. for a wish in the future, but the aor. ind. for a wish in the past (i.e. an unfulfilled wish).

εἴθε γένοιμην, 'would I were!' (9. 11). See Rupert Brooke's poem, 'Granchester', but εἴθε μη ἦλθον, 'I wish I had not come'.

(b) With ἄν to express 'would' or 'might'—a 'possibility' <sup>idea</sup>.

ἔλθοιμι ἄν, 'I might come', or 'I would come, if . . .'

The important little word ἄν has no English equivalent, but is very common in <sup>Greek</sup>, and has several uses. The best way to understand them is by examples. It is never used with the present, fut. (except in Homer), perf. indic., or imperat., but *with the aor. indic.* it has the sense of 'would have', and it can have a similar force if used with an inf. or participle.

## THE OPTATIVE MOOD

VERB.	<i>Present Active.</i>	<i>Present Middle and Passive.</i>	<i>Aorist Active.</i>	<i>Aorist Middle.</i>	<i>Aorist Passive.</i>
λύω	λύωμαι λύεις λύει λύομεν λύετε λύουσιν	λύομαι λύο λύοιτο λύομεθα λύοσθε λύοντο	λύσω λύσῃς λύσει λύσωμεν λύσατε λύσαντες	λύσομαι λύσαι λύσαιτο λύσομεθα λύσασθε λύσαντο	λύσῃην λύσῃς λύσειη λύσειημεν λύσειητε λύσειησαν
τιμῶ	(οἶσιν) (οἶσις) (οἶσι) (οἶμεν) (οἶσις) (οἶσι) (οἶμεν)	τιμῶην τιμῶσις τιμῶι τιμῶμεν τιμῶσις τιμῶτε τιμῶεν	(οἶσιν) τιμῶ τιμῶτο τιμῶμεθα τιμῶσθε τιμῶντο	τιμῶσομαι τιμῶσαι τιμῶσαιτο τιμῶσομεθα τιμῶσασθε τιμῶσαντο	τιμῶσῃην τιμῶσῃς τιμῶσειη τιμῶσειημεν τιμῶσειητε τιμῶσειησαν
φύλω	(οἶσιν) (οἶσις) (οἶσι) (οἶμεν) (οἶσις) (οἶσι) (οἶμεν)	φύλωην φύλωσις φύλωι φύλωμεν φύλωσις φύλωτε φύλωεν	(οἶσιν) φύλω φύλωτο φύλωμεθα φύλωσθε φύλωντο	φύλωσομαι φύλωσαι φύλωσαιτο φύλωσομεθα φύλωσασθε φύλωσαντο	φύλωσῃην φύλωσῃς φύλωσειη φύλωσειημεν φύλωσειητε φύλωσειησαν
βούλω	(οἶσιν) etc.	βούλωην etc.	(οἶσιν) βούλω etc.	βούλωσομαι etc.	βούλωσῃην

[illegible]



(c) *With ἄν in conditions.*

E.g. εἰ τοῦτο ποιήσαιμι, ἁμαρτοίμι ἄν.

If I should do this, I *should* do wrong.  
(or were to)

But εἰ τοῦτο ἐποίησα, ἥμαρτον ἄν.

If I had done this, I *should have* done wrong.

When joined to εἰ (i.e. ἔαν) it introduces a future 'if' clause, and in this case takes the subj.

ἔαν τοῦτο ποιῇς (or ποιήσῃς), ἁμαρτήσει.

If you do this, you will be doing wrong.

Other uses of ἄν will be found in the following section.

## 7. Other Uses of Subjunctive and Optative.

(a) *In purpose clauses.* Introduced by ἵνα or ὅπως (in order that). If the main verb is 'primary' (i.e. pres., fut. or perf.), the subj. is used in the 'purpose' clause.

τοῦτο ποίω	}	ἵνα ὦ ἀγαθός.
ποιήσω		
πεποίηκα		

I	do	}	this, in order that I may be good.
	will do		
	have done		

But if the main verb is 'historic' (i.e. imperf. or aor.), the opt. is generally used. Sometimes however the subj. is used in historic sequence to obtain more vivid effect.

τουτο εποιουν } ινα ειην αγαθος.  
 εποιησα } (or ω)

I was doing } this, in order that I might be  
 did } good.

(b) *After verbs of fearing.* Mood as in 'purpose' clauses.

E.g. φοβουμαι μη πεσω, 'I fear that I may fall' (μη here is equivalent to 'lest' in Eng.).

εφοβουμην μη ου σε ιδοιμι, 'I feared that I might not see you'.

(c) *In '-ever' clauses.*

*Rule.*—Primary sequence, αν with subj.  
 Historic sequence, opt. without αν.

E.g. οστις αν ελθη, ευδαιμονει.

'Whoever comes, is fortunate'.

οστις ελθοι, ηυδαιμονει.

'Whoever came, was fortunate.'

Similarly with οτε or οποτε (whenever), οπου (wherever), etc. οταν is written for οτε αν.

(d) *Temporal clauses.* When referring to the future, εως (until, or as long as) follows the same rule. So does πριν (before) when the main verb is negative. But when it is affirmative, πριν takes the infinitive.

μενε εως αν ελθω, 'Wait until I come'.

νομιζε πριν λεγειν, 'think before speaking'.

μη απελθης πριν αν σε ιδω, 'don't go away before I see you'.

(e) *In reported speech and indirect questions.* The opt. can be used, instead of the indic., in historic sequence; but the subj. is never used in primary sequence.

ἔλεξα ὅτι τοῦτο ἀληθές εἰη, 'I said that this was true',

but λέγω ὅτι τοῦτο ἀληθές ἐστί, 'I say that this is true'.

οὐκ ἤδη πού εἰην, 'I did not know where I was'.

(f) οὐ μη followed by the aorist subjunctive is a strong negation.

οὐ μη φάγω, 'I won't eat'.

#### Note on οὐ and μη

Generally speaking, οὐ *denies*, μη *forbids*. Thus οὐ is used in direct statements (τοῦτ' οὐκ ἐστὶν ἀληθές—this is not true) and is the neg. of the indic. mood. μη is used in wishes, prohibitions, hypotheses, etc., and regularly with the infin. except in reported speech—

μη κλέπτει, 'don't steal'.

ἐάν μη τοῦτο ποιῇς, οὐ σε φιλήσω, 'if you don't do this, I will not love you'.

#### PASSAGES FOR TRANSLATION, ILLUSTRATING SUBJUNCTIVE AND OPTATIVE MOODS

● 1. φαγώμεν<sup>1</sup> καὶ πινώμεν<sup>2</sup> αὐρίον γὰρ ἀποθνήσκομεν.—1 Cor. 15. 32.

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1. Aor. subj. from ἐσθίω ('I eat'). 2. Aor. subj. from πίνω ('I drink').

2. οἱ μὲν κυνέες τοὺς ἐχθροὺς δακνέουσιν, ἐγὼ δὲ τοὺς φίλους, ἵνα σώσω.—Diogenes.
3. τὸν εὐτὺχεῖν δοκουντὰ μὴ ζῆλου, πρὶν ἂν θάνοντ' ἰδῆς.—Eur., *Heracleidæ*, 865.
4. μὴ κρίνετε ἵνα μὴ κριθῇτε.

Father to Son

5. ὦ παῖ, γενοῖο πατρὸς εὐτυχέστερος,  
τὰ δ' ἄλλ' ὁμοῖος· καὶ γενοί' ἂν οὐ κακός.  
Soph., *Ajax* 550.

The Athenians' Reply to Xerxes

6. Ἀπαγγέλλε Μαρδονίῳ, ὥς Ἀθηναῖοι λεγούσι,  
ἕως ἂν ὁ ἥλιος τὴν αὐτὴν ἴῃ ὁδὸν καὶ νῦν, μήποτε  
ὁμολογήσειν ἡμᾶς Ξερξῇ.—*Herodotus*.

A Lover's Wish

7. Ἡ Τανταλοῦ<sup>3</sup> ποτ' ἔστι  
λίθος<sup>4</sup> Φρυγῶν<sup>5</sup> ἐν ὄχθαις,  
καὶ παῖς ποτ' ὄρνις ἔπει<sup>7</sup>  
Πανδίωνος<sup>6</sup> χελιδῶν.  
ἐγὼ δ' ἔσοπτρον εἶην  
ὅπως αἶε βλεπτῆς με,

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3. The article with the gen. often means 'the son' of, so ἡ Τανταλοῦ = the daughter of Tantalus, Niobe, who boasted of her large family; whereat Apollo and Artemis killed them with their arrows. Niobe wept for them till she was turned into stone, from which her tears went on flowing. 4. λίθος, 'as a stone'. 5. Goes with ἐν ὄχθαις, 'in the hills of the Phrygians' (in Asia Minor). 6. Pandion's daughter, Procne, was turned into a nightingale. For her story (also called Philomela), v. a book of mythology, and countless references in Eng. Literature. 7. ἔπει, 2nd aor. of irreg. verb πετομαι, 'flew away'.

ἔγω χιτῶν γενοίμην  
 ὅπως ἄει φορῆς με.  
 ὕδωρ θέλω γενεσθαι,  
 ὅπως σε χρωτὰ<sup>8</sup> λουσῶ.  
 μυρον, γυναι, γενοίμην,  
 ὅπως ἔγω σ' ἀλείψω.—Anacreontea.

Tennyson's poem, 'The Miller's Daughter' echoes the same idea.

'That I would be the jewel  
 That trembles in her ear . . .  
 And I would be the girdle  
 About her dainty waist,  
 And her heart would beat against me  
 In sorrow and in rest. . . .

#### A Bad Boy's Letter to His Father

8. There have recently been discovered in the sands of Egypt a number of letters written on papyrus by Greeks living there in the 3rd or 2nd century B.C., which throw much light on the daily life of that age. They include invitations to dinner and weddings, mothers' letters to a son; and sons' to mothers. One boy ends a letter home with the request 'μνημονευσάτε τῶν περιστεριδίων', 'remember our pigeons'. The following letter from a boy called Theon is full of spelling and grammatical mistakes here corrected (e.g. θελῖς for θέλεις, μετ' ἔσου for μετὰ σου), but it shows how little bad boys have changed in 2000 years!

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8. χρωτὰ acc. of respect, 'as to your flesh'.

Θεων Θεωνι τῷ πατρὶ χαιρεῖν<sup>9</sup>

καλῶς ἐποίησας,<sup>10</sup> οὐκ ἐπενεγκας<sup>11</sup> με μετὰ σου εἰς πολιν. εἰ μὴ θέλεις ἀπενεγκεῖν μετὰ σου εἰς Ἀλεξανδρείαν, οὐ μὴ γραψῶ<sup>12</sup> σοὶ ἐπιστολὴν, οὔτε λαλῶ σοι, οὔτε ὑγιαίνω<sup>13</sup> σε εἴτα. ἐὰν δὲ ἔλθῃς εἰς Ἀλεξανδρείαν, οὐ μὴ λαβῶ χεῖρα παρὰ σου, οὔτε πάλιν χαιρῶ σε λοιπόν.<sup>14</sup> ἐὰν μὴ θέλῃς ἀπενεγκαι με, ταῦτα γίνεταί.<sup>15</sup> καὶ ἡ μήτηρ μου εἶπε Ἀρχιλάῳ, ὅτι ἀνάστατοι με ἄρον αὐτόν. καλῶς δὲ ἐποίησας. δώρα μοι ἐπέμψας μεγάλα ἀρακία.<sup>16</sup> πεπλανήκεν ἡμᾶς ἐκεῖ<sup>17</sup> τῇ ἡμέρᾳ ὅτε ἐπλευσας.<sup>18</sup> λοιπόν πεμψόν εἰς με,<sup>19</sup> παρακαλῶ<sup>20</sup> σε. ἐὰν μὴ πεμψῇς, οὐ μὴ φαγῶ, οὐ μὴ πινῶ. ταῦτα, ἐρρωσθαι<sup>21</sup> σε εὐχομαι.

### The Prayer of Socrates

9. In Plato's dialogue, 'The Phædrus', Socrates and Phædrus have been walking on a spring morn-

9. χαιρεῖν, the inf. is frequently used as an imper., 'Greetings!' 10. Sarcastic. 11. ἐπενεγκας, aor part of ἐπι-φέρω, v. 25. 12. For the force of οὐ μὴ with the aor. subj. v. § 7 f. of this chapter. Instead of continuing with the aor. subj., he changes to the present ind. (λαλῶ, ὑγιαίνω, and χαιρῶ, πινῶ later) Colloquial usage often simplifies syntax. 13. ὑγιαίνω, here = I wish you good health. 14. λοιπόν, abbrev. for ἐπὶ το λοιπόν, 'for the future', 'for the rest'. 15. Surprisingly like our modern idiom, 'that's that!' So ταῦτα by itself four lines down. 16. ἀρακία, 'beans'. The significance of a present of big beans to keep the boy quiet on the day his father went off is not clear. Anyhow, they 'diddled' him (πεπλανήκει). 17. ἐκεῖ, 'there'—i.e. at home. 18. ἐπλευσα, aor. of πλεῶ. 19. εἰς με, here 'for me'. 20. παρακαλῶ σε (lit. 'call to', so 'invite', 'invoke'), 'I beg you'. This is still the mod. Gk. word for 'please!'. 21. ἐρρωσθαι, perf. inf. pass. of ῥωννυμι, 'I make strong'. The pass., especially the perfect, is used idiomatically like the Latin 'vale', 'farewell'. ἐρρωσο imper. means 'good-bye').

ing along the banks of the Ilissus, and at midday rest under a plane tree to continue their talk about love and beauty and the purpose of life. Before they part, Socrates offers this prayer to Pan and the other tutelary deities of so beautiful a spot, which gives us a glimpse of Socrates' greatness of soul.

ὦ φιλε Παν τε και ἄλλοι ὅσοι τηδε <sup>22</sup> θεοι, δοιητε <sup>23</sup> μοι καλῶ γενεσθαι τάνδοθεν <sup>24</sup> ἔξωθεν δε ὅσα ἔχω, τοις ἐντος εἶναι μοι φιλια. <sup>25</sup> πλουσιον δε νομιζοιμι τον σοφον· το δε χρυσου πληθος εἴη μοι, ὅσον μητε φερειν μητε ἄγειν δυнайτ' ἄλλος ἢ ὁ σωφρων.—Plato, *Phædrus*.

### VOCABULARY

αἶρω, I raise, lift, take away

(ἄρον, imperat. of aor.

ἦρα).

ἀλειφω, I anoint.

ἀναστατοω, I upset.

ἀπαγγελλω, I announce.

αὔριον (adv.), tomorrow.

ἐπιστολή, -ης, letter (epistle

—something 'sent to').

ἐσποπτρον, mirror (something you look into).

εὐχομαι, I pray (εὐχη, a prayer).

μηποτε, never.

φορεω, frequentative of φερω, bear constantly, so

'wear'.

22. τηδε, sc. εἰσι, 'are here'. 23. δοιητε, aorist optative (of wishing) 'may you grant'. 24. τάνδοθεν = τα ἐνδοθεν, 'as to the things within' (i.e. the soul) 25. φιλια, 'friendly to', so 'in harmony with'. He prays that he may regard wisdom as the only riches, and that his wealth may be such as only the temperate can bear.

# VOCABULARY

*The figure after each word indicates the chapter in which it first occurs.*

	CHAP.		CHAP.
<b>A</b>		ᾄδω, sing . . . . .	15
ἀβρως, delicately . . . .	8	ἀει, always . . . . .	9
Ἀγαθα, Agatha . . . . .	3	ἀηδων, nightingale, f. . .	10
ἀγαθος, good . . . . .	4	ἄηρ, air, m. . . . .	9
Ἀγαμέμνων, Agamemnon	1	ἀθανατος, immortal . . .	18
ἀγαν, too much . . . . .	16	ἄθεος, not believing in God . . . . .	5
ἀγανακτεω, grow annoy- ed . . . . .	1	ἄθλητης, athlete, m. . .	7
ἀγαπαω, love . . . . .	8	ἄθλιος, wretched . . . .	6
ἀγαπη, love, f. . . . .	7	ἄθλον, prize, n. . . . .	14
ἀγγελλω, report . . . . .	12	ἀθροίζω, collect . . . . .	16
ἄγγελος, messenger, m. .	5	Αἴγυπτος, Egypt . . . . .	8
ἀγεωμετρητος, without geometry . . . . .	7	Ἅιδης, Hades . . . . .	3
ἀγηρατος, ageless . . . .	22	αἰδως, sense of shame, modesty, f. . . . .	13
ἀγιαξω, make holy . . . .	8	αἶθερ, upper air, m. . . .	9
ἅγιος, holy . . . . .	8	αἷμα, blood, n. . . . .	10
ἀγκιστρον, hook, n. . . .	10	αἶνεω, praise, advise . . .	25
ἄγκυρα, anchor, f. . . . .	9	αἰνιγμα, riddle, n. . . . .	10
ἀγνως, unknowing . . . .	18	αἶξ, goat, m. and f. . . . .	9
ἄγορα, market place, f. . . . .	26	αἶρω, take . . . . .	14
ἄγρα, hunting, f. . . . .	10	αἰσθάνομαι, perceive . . .	25
ἄγρος, field, m. . . . .	8	αἰσθησις, perception, f. .	13
ἄγω, bring . . . . .	11	αἰσθητικος, aesthetic . .	5
ἄγων, contest, m. . . . .	9	αἰσχος, shameful . . . . .	14
ἄδικια, wrongdoing, f. . .	27	αἰσχυνομαι, be ashamed .	14
ἄδολως, without fraud . .	23	αἰτω, ask, request . . . .	23
ἄδυνατος, impossible . . .	17	αἷτια, cause, f. . . . .	7
		ἄκιομαι, remedy . . . . .	20
		ἄκμη, peak, f. . . . .	3



	CHAP.		CHAP.
ἄκος, cure, <i>n.</i> . . . .	10	ἀναλυσις, loosing up, <i>f.</i> . .	3
ἀκουνω, hear . . . . .	10	ἀναμνησκω, remind . . . .	25
ἀλγεω, grieve, feel pain .	16	ἀναπηδᾶω, leap up . . . .	20
ἄλγος, grief, pain, <i>n.</i> . .	10	ἀνασχετος, tolerable . . .	26
ἀλειφω, anoint . . . . .	28	ἀναταττομαι, rehearse . . .	27
ἀληθης, true . . . . .	18	ἀναφορά, reference, <i>f.</i> . .	12
*Ἀλικαρνησσευς, of Hali-		ἀναχωρεω, retreat . . . .	26
carnassus . . . . .	22	ἀνεγειρω, rouse up . . . .	26
ἀλίσκομαι, be caught . . .	16	+ ἀνεμωνη, anemone, <i>f.</i> . .	3
ἀλκη, strength, <i>f.</i> . . . .	13	— ἀνεμος, wind, <i>m.</i> . . . .	3
= ἄλλα, but . . . . .	5	ἀνεξετάστος, unexamined .	6
ἀλλήλους, one another . .	14	ἀνευ, without . . . . .	14
= ἄλλος, another, other . .	6	ἄνθρωπος, man, <i>m.</i> . . . .	9
ἄλλως, otherwise . . . . .	14	ἀνθεμον, flower, <i>n.</i> . . . .	5
ἀλυσιτελης, unprofitable	12	ἀνθισταμαι, oppose . . . .	16
*Ἀλφα, Alpha . . . . .	6	ἄνθος, flower, <i>n.</i> . . . .	5
ἀλφιτον, barley, <i>n.</i> . . . .	20	ἄνθραξ, ashes, <i>m.</i> . . . .	9
ἅμα, along with, at the		ἄνθρωπος, man, <i>m.</i> . . . .	4
same time . . . . .	11	ἀνίστημι, rise up . . . . .	11
ἄμαθης, unlearned . . . .	13	ἀνοδος, way up, <i>f.</i> . . . .	15
ἁμαρτανω, make a mis-		ἀνοιγνυμι, open . . . . .	17
take . . . . .	19	ἀντεχω, hold out against .	26
ἁμαρτια, mistake, <i>f.</i> . . . .	8	ἀντι, instead of . . . . .	14
ἁμβροσια, ambrosia, <i>f.</i> . .	3	ἀντιβολεω, beseech, note .	23
ἁμεινων, better . . . . .	19	ἀντιθεσις, opposition, <i>f.</i> . .	3
ἁμνομαι, keep from self	14	ἀνυποδησια, going bare-	
ἅμφι, around . . . . .	13	foot, <i>f.</i> . . . .	16
ἁμφοτεροι, both . . . . .	11	ἄξιος, worthy . . . . .	5
= ἀνα, up . . . . .	3	ἄξιοω, think right, claim .	20
ἀναγκάζω, compel . . . . .	15	ἄοιδος, minstrel, <i>m.</i> . . .	15
ἀναγκαιος, necessary . . .	6	ἀπαγγελλω, tell . . . . .	28
ἀναγκη, necessity, <i>f.</i> . . .	16	ἀπαις, childless . . . . .	11
ἀναγω, lead up . . . . .	11	ἀπαλυνω, soften . . . . .	16
+ ἀνάθεμα, anathema, <i>n.</i> .	3	ἀπανταω, meet . . . . .	12
ἀνασκομιζομαι, get back		ἀπαξ, once . . . . .	23
for self . . . . .	14	ἅπας, every, all . . . . .	13
ἀνασκυλευω, go through		ἀπειρος, inexperienced . .	16
evolutions . . . . .	7	ἀπερχομαι, go away . . . .	11

	CHAP.		CHAP.
ἀπεχομαι, keep away from . . . . .	14	ἀριθμος, number, <i>m.</i> . . . .	5
ἀπιθι, go away! . . . . .	4	Ἀριστείδης, Aristides . . . . .	23
ἀπιστεω, disbelieve . . . . .	21	ἀριστος, best . . . . .	5
ἀπο, away from . . . . .	15	ἀρπαζω, seize . . . . .	4
ἀποβαίνω, go away . . . . .	11	ἀρπακτης, robber, <i>m.</i> . . . .	24
ἀποβαλλω, lose . . . . .	12	ἀρταω, tie, bind . . . . .	17
ἀποδερω, flay . . . . .	17	ἄρτος, loaf, <i>m.</i> . . . .	20
ἀποδίδομαι, sell . . . . .	25	ἀρχαίος, old . . . . .	19
ἀποδίδωμι, give back . . . . .	8	ἀρχη, beginning, rule, <i>f.</i> . . . .	5
ἀποδιίστημι, divide in half . . . . .	27	ἀρχιεπισκοπος, arch-bishop, <i>m.</i> . . . .	7
ἀποδύομαι, strip . . . . .	20	ἀρχομαι, begin . . . . .	14
ἀποθεωσις, apotheosis <i>f.</i> . . . .	3	ἀρχω, rule . . . . .	16
ἀποθήκη, store, <i>f.</i> . . . .	24	ἀσβεστος, unquenched . . . . .	3
ἀποθνήσκω, die . . . . .	15	ἀσθμα, asthma, <i>n.</i> . . . .	3
ἀποκρίνομαι, answer . . . . .	12	ἄσκος, bag, <i>m.</i> . . . .	4
ἀποκτείνω, kill . . . . .	10	ἀσπις, shield, <i>f.</i> . . . .	9
ἀπολλυμι, destroy . . . . .	11	Ἀστεῖος, Asteios . . . . .	12
Ἄπολλων, Apollo . . . . .	19	ἀστήρ, star, <i>m.</i> . . . .	3
ἀποπεμπομαι, dismiss . . . . .	14	ἀστραπτει, it lightens . . . . .	26
ἀπορεω, be at loss . . . . .	17	ἄστυ, city, <i>n.</i> . . . .	13
ἀπορία, perplexity, <i>f.</i> . . . .	17	ἄτλας, atlas . . . . .	3
ἀποστελλω, send away . . . . .	22	ἄτραπος, path, <i>f.</i> . . . .	26
ἀποτιθεμι, put away . . . . .	9	αὐ, back, again . . . . .	14
ἀποτινομαι, punish . . . . .	14	αὐθίς, back, again . . . . .	14
ἀποφέρω, carry off . . . . .	28	αὐλή, courtyard, <i>f.</i> . . . .	16
ἀποφευγω, escape . . . . .	26	αὐλητής, flute player, <i>m.</i> . . . .	12
ἀπραγμονως, easily . . . . .	16	αὐριον, tomorrow . . . . .	28
ἀπτω, fasten . . . . .	24	αὐτοματον, self-moving . . . . .	3
ἅρα, after all . . . . .	21	αὐτός, self . . . . .	6
ἄρακιον, bean, <i>n.</i> . . . .	28	ἀφαιρεομαι, take away . . . . .	14
ἄργος, lazy . . . . .	26	ἀφανής, unseen . . . . .	26
ἄργυρος, silver . . . . .	18	ἀφανίζω, destroy . . . . .	15
ἀρετή, virtue, <i>f.</i> . . . .	7	ἄφασια, speechlessness . . . . .	3
Ἄρης, Ares . . . . .	16	ἀφίημι, send away, drop . . . . .	16, 21
ἀριθμητικός, concerning numbers . . . . .	5	Ἀχαιοί, Achaeans . . . . .	14
		ἀχθομαι, be vexed . . . . .	14

	CHAP.		CHAP.
Ἀχιλλεύς, Achilles . . .	13	Γ	
ἄχος, ache, <i>n.</i> . . .	10	Γαλιλαία, Galilee . . .	22
ἄχυρον, chaff, <i>n.</i> . . .	11	γαμῶ, marry . . .	23
ἄψ, backwards . . .	13	γάμος, marriage, <i>m.</i> . . .	5
		— γάρ, for . . .	6
B		γαστήρ, stomach, <i>f.</i> . . .	9
+ βάθος, depth, <i>n.</i> . . .	3	γε μὴν, yet, nevertheless . . .	16
βαίνω, go . . .	14	γέλως, laughter, <i>m.</i> . . .	9
βακτηρία, staff, <i>f.</i> . . .	3	γενεά, birth, race, <i>f.</i> . . .	8
βαλανεῖον, bath, <i>n.</i> . . .	12	γενεσίς, genesis, birth, <i>f.</i> . . .	3
βάλλω, throw, aim . . .	15	γενναῖος, noble . . .	15
βαπτῶ, wash, dye . . .	13	γενός, race, <i>n.</i> . . .	10
+ βαρβαρός, foreign . . .	6	γεραιός, old . . .	19
βαρος, weight, <i>n.</i> . . .	10	γερών, old man, <i>m.</i> . . .	9
βαρυνῶ, weigh down . . .	15	γεωμετρία, geometry, <i>f.</i> . . .	7
βασίλεια, kingdom, <i>f.</i> . . .	21	γεωργός, farmer, <i>m.</i> . . .	5
- βασιλεὺς, king, <i>m.</i> . . .	12	γῆ, land, <i>f.</i> . . .	5
βασίς, step, pedestal, <i>f.</i> . . .	3	γίγας, giant . . .	9
βδέλλα, leech, <i>f.</i> . . .	10	γιγνομαι, become . . .	8
βελτιῶν, better . . .	16	γινώσκω, understand . . .	16
βελτιστός, best . . .	19	γλυκύς, sweet . . .	18
Βηθαβαρα, Bethabara . . .	22	γλυφῶ, carve . . .	26
+ βιβλίον, book, <i>n.</i> . . .	5	+ γλῶσσα, tongue, <i>f.</i> . . .	7
βίος, life, livelihood, <i>m.</i> . . .	1	γνάθος, jaw, <i>f.</i> . . .	10
βιωτός, to-be-lived . . .	6	γνώμη, opinion, <i>f.</i> . . .	22
βίσων, bison, <i>m.</i> . . .	3	γνώσις, enquiry, <i>f.</i> . . .	3
βλαπτῶ, harm, hurt . . .	10	γονεὺς, ancestor, <i>m.</i> . . .	13
βλέπω, see, look . . .	9	+ γράμμα, letter, <i>n.</i> . . .	10
βοᾶω, shout, cry . . .	12	γράφω, write . . .	10
βουλευομαι, plan . . .	14	γυνή, woman, wife, <i>f.</i> . . .	7
βουλομαι, wish . . .	14	γυψ, vulture, <i>m.</i> . . .	9
βους, ox, <i>m.</i> ; cow, <i>f.</i> . . .	8	γωνία, angle, <i>f.</i> . . .	21
βραχύς, short . . .	7		
Βρισηΐς, Briseis . . .	14	Δ	
βροντεῖ, it thunders . . .	26	δαίμων, divinity, <i>m.</i> & <i>f.</i> . . .	9
βροτός, mortal, <i>m.</i> . . .	3	δακνώ, bite . . .	11
βροχός, noose, <i>m.</i> . . .	24	δακρυ, tear, <i>n.</i> . . .	13

	CHAP.		CHAP.
δακτυλος, finger, <i>m.</i> . . .	15	διαγνωσις, distinguish- ing, <i>f.</i> . . . .	3
δασυς, shaggy . . . .	13	διαγω, carry across, spend . . . . .	17, 27
Δαφνη, Daphne . . . .	1	διαβρυπτω, pamper . . .	16
δε, and, but . . . . .	8	δαιτα, way of life, <i>f.</i> . .	7
δει, it is necessary . . .	12	διακοσιοι, two hundred .	20
δεικνυμι, show . . . . .	16	διαλογος, conversation, <i>m.</i> . . . . .	22
δεικνυς, showing (part.) .	18	διανοια, thought, <i>f.</i> . .	22
δεινος, strange, terrible .	13	διαννω, bring to an end .	23
δειπνω, dine . . . . .	20	διαπαικρατιαζω, per- form the pancratium .	20
δειπνον, meal, dinner, <i>m.</i>	11	διασπαρασσω, tear in pieces . . . . .	15
+ δεκα, ten . . . . .	14	διατριβη, wearing away, harangue, <i>f.</i> . . . .	7
δεκακις, ten times . . . .	23	διατριβω, spend (time) .	10
δεκατος, tenth . . . . .	14	διαφερομαι, differ, quar- rel . . . . .	14
δελιαζω, entice . . . . .	10	διαφερω, differ from . .	20
δελτα, delta, <i>m.</i> . . . .	3	διαχωριζω, separate . .	27
Δελφοι, Delphi . . . . .	19	-διδασκαλος, teacher, <i>m.</i>	13
δενδρον, tree, <i>m.</i> . . . .	5	διδασκω, teach . . . . .	13
δεομαι, need . . . . .	17	διδους, giving . . . . .	18
δερκομαι, look . . . . .	15	διδωμι, give . . . . .	16
+ δερμα, skin, <i>m.</i> . . . .	10	διεργαζομαι, kill . . . .	14
δεσμος, cable, bond, <i>m.</i> .	17	διηγημα, story, <i>m.</i> . . .	11
δεσμωνητριον, prison, <i>m.</i>	9	δικαιος, just, right . . .	19
+ δεσποτης, despot, master, <i>m.</i> . . . . .	7	δικη, lawsuit, <i>f.</i> . . . .	12
δευτερος, second . . . . .	7	+ διλημμα, dilemma, <i>m.</i> .	3
δεχομαι, receive . . . . .	14	+ διπλωμα, diploma, <i>m.</i> .	3
δεω, bind . . . . .	11	Διογενης, Diogenes . . .	24
= δη, indeed, of course . .	15	Διονυσιος, Dionysius . .	23
δηλωω, show, make clear	20	δισ, twice . . . . .	9
+ δημος, people, <i>m.</i> . . .	5	δισχιλιοι, two thousand .	17
Δημοσθενης, Demos- thenes . . . . .	13	+ δογμα, dogma . . . . .	3
δητα, indeed . . . . .	16	δοκει, it seems (good) . .	26
διαβαινω, cross . . . . .	11		
διαβασκς, crossing, <i>f.</i> . .	17		
διαβιβαζω, convey across	17		
+ διαβολος, devil, slanderer <i>m.</i> . . . . .	5		

	CHAP.		CHAP.
δοκεω, think, seem . . .	25	ἐβδομος, seventh . . .	8
δολιχος, long course, <i>m.</i> . .	20	ἐγειρω, arouse . . .	18
δομος, house, <i>m.</i> . . .	11	ἐγκρυπτω, hide . . .	19
δοξα, opinion, <i>f.</i> . . .	5	ἐγω, I myself . . .	6
δορυ, spear, <i>n.</i> . . .	17	ἐδρα, seat, temple . . .	9
δουλεια, slavery, <i>f.</i> . . .	8	ἐθελω, wish, be willing . .	25
δουλευω, be a slave . . .	19	ἐθνος, nation, race, <i>n.</i> . .	10
δουλος, slave, <i>m.</i> . . .	6	ἐθος, custom, <i>n.</i> . . .	10
δρακων, snake . . .	9	εἰ, if . . . . .	5
δραμα, deed, acting, <i>n.</i> . .	3	εἰ γαρ, would that . . .	15
δραω, do . . . . .	18	εἰδεναι, to know . . .	12
δρομος, racecourse, <i>m.</i> . .	5	εἶδον (I) saw . . . . .	11
δροσος, dew, <i>f.</i> . . . .	10	εἶδος, appearance, <i>n.</i> . .	10
δρυς, oak, <i>f.</i> . . . .	13	εἰδωλον, shape, image, <i>n.</i> .	5
δυναμαι, be able . . . . .	25	εἴθε, would that . . . . .	9
δυναμις, strength, power, <i>f.</i> . . . .	13	εικων, image, <i>f.</i> . . . .	10
δυνατος, able, powerful . .	18	εἰμι, I am . . . . .	6
δυο, two . . . . .	21	εἰμι, I go . . . . .	17
δυσσελικτος, complicated .	27	εἶναι, to be . . . . .	11
δυσκωφος, hard of hear- ing . . . . .	11	εἴπερ, if in fact . . . . .	15
δυσμαθης, stupid . . . . .	27	εἰργω, prevent . . . . .	26
δυσπεψια, dyspepsia, <i>f.</i> . .	3	εἰρηνησος, peaceful . . .	10
δωδεκα, twelve . . . . .	23	εἰς, into . . . . .	9
δωδεκακις, twelve times . .	23	εἰς, one . . . . .	6
δωδεκατος, twelfth . . . .	23	εἰσαθρεω, gaze on . . . .	9
δωμα, house, <i>n.</i> . . . .	26	εἰσβιαζομαι, force way in- to . . . . .	14
Δωροθεα, Dorothea . . . .	3	εἰσδυνω, enter . . . . .	10
δωρον, gift, <i>n.</i> . . . .	5	εἰσφερω, bring into . . .	21
		εἴτα, then . . . . .	14
		εἰωθα, I am accustomed to . . . . .	20
		ἐκ, out of, from . . . . .	9
		ἐκαστος, each . . . . .	16
Ε		ἐκαστος, on each occa- sion . . . . .	27
εἰν, if . . . . .	21	ἐκατον, one hundred . . .	23
εἰρ, spring, <i>n.</i> . . . .	9	ἐκβαινω, go out . . . . .	10
εἰαυτον, himself . . . . .	11		
εἰω, allow . . . . .	12		
ἐβδομηκοντα, seventy . .	23		

	CHAP.		CHAP.
ἐκεῖ, there . . . . .	22	ἐνδισστέρος, more in need	
ἐκεῖθεν, thence . . . . .	24	of . . . . .	16
ἐκεῖνος, that one, the		ἐνδεής, lacking . . . . .	9
other . . . . .	11	ἐνδεκα, eleven . . . . .	23
ἐκείσε, thither . . . . .	24	ἐνδεκακίς, eleven times . . . . .	23
ἐκκαλύπτω, reveal . . . . .	13	ἐνδεκάτος, eleventh . . . . .	23
ἐκλεπώ, hatch . . . . .	10	ἐνδοθεν, within . . . . .	28
ἐκοντι, willingly . . . . .	26	ἐνδυναμι, put on . . . . .	21
ἐκτελεῶ, do thoroughly . . . . .	26	ἐνεκα, for the sake of . . . . .	14
ἐκτος, sixth . . . . .	23	ἐνείμι, I am in . . . . .	18
Ἑκτωρ, Hector . . . . .	1	ἐνενηκοντα, ninety . . . . .	23
ἐλασσων, smaller . . . . .	19	ἐνεργεια, action, f. . . . .	7
ἐλαυνω, drive . . . . .	25	ἐνεστι, it is possible . . . . .	26
ἐλαχιστος, smallest . . . . .	19	ἐνθαδε, here . . . . .	9
ἐλεεω, pity . . . . .	21	ἐνθεν, thence . . . . .	17
ἐλευθερος, free . . . . .	9	ἐνθυμημα, thought, n. . . . .	17
ἐλευθεροω, set free . . . . .	9	ἐνιαυτος, year, m. . . . .	23
+ ἐλεφας, elephant, m. . . . .	9	ἐνταυθα, then . . . . .	10
ἐλκος, wound, n. . . . .	15	ἐντευθεν, thence . . . . .	24
ἐλκω, drag . . . . .	10	ἐντολη, command, f. . . . .	16
Ἑλλας, Hellas, f. . . . .	3	ἐντος, within . . . . .	22
Ἑλλην, Greek, m. . . . .	9	ἐντυγχανω, meet . . . . .	10
ἐλπις, hope, f. . . . .	9	ἐξ, six . . . . .	8
ἐμαυτον, myself . . . . .	24	ἐξαγω, lead, carry out . . . . .	8
ἐμβαίνω, step in . . . . .	22	ἐξακίς, six times . . . . .	23
ἐμβλεπω, look earnestly		ἐξερχομαι, come out . . . . .	14
at . . . . .	27	ἐξεστι, it is possible . . . . .	15
ἐμβρυονικος, embryonic . . . . .	5	ἐξηκοντα, sixty . . . . .	23
ἐμπιμπλημι, fill . . . . .	25	ἐξηκοντουτης, sixty years	
ἐμπροσθε, before, in front . . . . .	15	old . . . . .	23
ἐμος, my . . . . .	9	ἐξης, in order . . . . .	16
+ ἐμφασις, emphasis, f. . . . .	3	ἐξοδος, a way out, f. . . . .	3
ἐν, in . . . . .	5	ἐξουσια, power, resources,	
ἐν, one, n. . . . .	23	f. . . . .	16
ἐνακίς, nine times . . . . .	23	ἐξω, outside . . . . .	11
ἐναπολείπω, leave behind		ἐξωθεν, from without . . . . .	28
in . . . . .	20	ἐπαινεω, praise . . . . .	20
ἐνάτος, ninth . . . . .	23	ἐπαινος, approval, m. . . . .	11

	CHAP.		CHAP.
ἐπακουω, listen, obey . . . . .	15	ἐπυχαρτος, rejoiced over . . . . .	20
ἐπαχθης, annoying, offensive . . . . .	20	ἐπομαι, follow . . . . .	14
ἐπει, when, since . . . . .	11	ἐπος, word, <i>n.</i> . . . .	10
ἐπειτα, next, thereupon . . . . .	10	ἐπτα, seven . . . . .	23
ἐπεντεινω, going round, spread . . . . .	12	ἐπτακις, seven times . . . . .	23
ἐπι, on, against, towards . . . . .	5	ἐπωπαω, supervise . . . . .	20
ἐπιβαινω, go on to . . . . .	22	ἐραω, love . . . . .	20
ἐπιβαλλω, cast upon . . . . .	17	ἐργαζομαι, work . . . . .	8
ἐπιδειξις, recital, <i>f.</i> . . . .	11	ἐργολαβος, contractor, <i>m.</i> . . . .	12
ἐπιθυμew, long for, covet . . . . .	8	† ἐργον, work, <i>n.</i> . . . .	5
ἐπικουρεω, help against . . . . .	16	ἐρεω, future of λeryw . . . . .	16
ἐπιλαμβάνομαι, catch hold of . . . . .	12	ἐρημια, desert, <i>f.</i> . . . .	18
ἐπιλανθάνομαι, forget . . . . .	21	ἐρημος, deserted, untended . . . . .	12
ἐπιμελεια, office, ministry <i>f.</i> . . . .	20	ἐρις, strife, <i>f.</i> . . . .	9
ἐπiousιος, enough for the day . . . . .	21	Ἑρμης, Hermes . . . . .	15
ἐπιρρεω, flow over . . . . .	22	ἐρπω, creep . . . . .	26
ἐπισκοπος, overseer, <i>m.</i> . . . .	7	ἐρχομαι, come, go . . . . .	25
ἐπισταμαι, understand . . . . .	16	ἐρως, love, <i>m.</i> . . . .	9
ἐπιστατης, keeper, <i>m.</i> . . . .	27	ἐρωταω, ask . . . . .	12
+ ἐπιστολη, letter, <i>f.</i> . . . .	28	ἐσθιω, eat . . . . .	10
ἐπιτασσω, give orders to . . . . .	16	ἐσθλος, noble, good . . . . .	16
ἐπιταφιος, on or over a tomb . . . . .	5, 20	ἐσοπτρον, mirror, <i>n.</i> . . . .	28
ἐπιτηδειος, necessary (supplies) . . . . .	17	ἐσπερα, evening, <i>f.</i> . . . .	7
ἐπιτηδευμα, way of life, <i>n.</i> . . . .	12	ἐστι, (he, she, it) is . . . . .	6, 22
ἐπιτιθημι, put upon, inflict . . . . .	16	ἐσχατος, last . . . . .	6
ἐπιφανης, conspicuous . . . . .	9	ἐταιρος, companion, <i>m.</i> . . . .	8
ἐπιφερω, take to . . . . .	28	ἐτερος, the other . . . . .	7
ἐπιφθονος, odious . . . . .	20	ἐτοιμος, ready . . . . .	26
ἐπιφορεω, put upon . . . . .	17	ἐτος, year, <i>n.</i> . . . .	10
		εὖ, well . . . . .	7
		εὐαγγελικος, giving good news . . . . .	5
		εὐαγγελιον, gospel, <i>n.</i> . . . .	22
		εὐγενης, noble . . . . .	18
		εὐδαιμονew, be happy . . . . .	24
		εὐδαιμονια, happiness, <i>f.</i> . . . .	7

## VOCABULARY

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	CHAP.		CHAP.
εὐδαιμων, fortunate,		ζηλωτης, rival, m.	8
happy . . . . .	18	ζηλωτος, enviable . . . . .	22
εὐδοκιμεω, have good re-		Ζηνων, Zeno . . . . .	23
putation . . . . .	16	ζωγρεω, take alive . . . . .	12
εὐελπις, cheerful . . . . .	18	ζωη, life, f. . . . .	3
εὕηνμος, serene . . . . .	11	ζωμος, soup, sauce, m. . . . .	12
εὔθεια, line, f. . . . .	21	ζωνη, girdle, f. . . . .	3
εὖθυσ, immediately . . . . .	12	ζωον, living being, ani-	
Εὐκλειδης, Euclid . . . . .	21	mal, n. . . . .	5
εὖνους, kindly . . . . .	18	ζωος, living . . . . .	10
Εὐριπιδης, Euripides . . . . .	19		
εὕρισκω, find . . . . .	23		
Εὐρυδικη, Eurydice . . . . .	15		
εὕτυχεω, be lucky, suc-			
ceed . . . . .	18		
εὕτυχης, lucky . . . . .	18		
εὕφρανομαι, enjoy . . . . .	16		
εὕχομαι, pray, wish for . . . . .	28		
εὕωχεω, give a feast . . . . .	12		
ἐφημερος, short-lived . . . . .	7		
ἐφιημι, command . . . . .	16		
ἐπιστιμη, set up, ap-			
point . . . . .	16		
ἐχθρος, hostile . . . . .	19		
έχω, have . . . . .	5		
έως, of Dawn . . . . .	9		
έως, while, until . . . . .	8		
Z			
ζαω, live . . . . .	24		
ζεγγυμι, yoke together,			
join . . . . .	17		
Zeus, Zeus . . . . .	13		
ζηθι, live! (imperative) . . . . .	1		
ζηλος, rivalry, jealousy,			
m. . . . .	8		
ζηλοω, envy . . . . .	11		
		H	
		ή, either, or . . . . .	12, 19
		ή, feminine article . . . . .	4
		ή, where . . . . .	24
		ήβαω, be young . . . . .	16
		ηγεμων, leader, m. . . . .	10
		ηγεομαι, consider, lead . . . . .	20
		ήδε, this (fem.) . . . . .	6
		ήδη, already . . . . .	11
		ήδομαι, enjoy oneself . . . . .	15
		ήδονη, delight, f. . . . .	18
		ήδus, sweet . . . . .	18
		ήθος, accustomed place,	
		habit . . . . .	3
		ήκιστα, least . . . . .	19
		ήκω, have come . . . . .	12
		ήλιος, sun, m. . . . .	5
		ήμεις, we . . . . .	15
		ήμερα, day, f. . . . .	Intro.
		ήμετερος, our . . . . .	24
		ήμισυ, half, n. . . . .	19
		ήν, was . . . . .	5
		ήπειρος, mainland, f. . . . .	11
		ήρinos, in the spring . . . . .	11
		ήρωρον, hero's feast, n. . . . .	20
		ήρωας, hero, m. . . . .	3



	CHAP.		CHAP.
ἦσαν, they were . . . .	6	-θύρα, door, <i>f.</i> . . . .	7
Ἡσίοδος, Hesiod . . . .	19	θώραξ, breastplate, <i>m.</i> . . .	3
ἡσσων, weaker, less . . .	19		
ἤχω, echo, <i>f.</i> . . . .	3		
ἠώς, dawn, <i>f.</i> . . . .	13		
Θ		ἰσμαι, heal . . . . .	16
θαλασσα, sea, <i>f.</i> . . . .	7	Ἰάσος, Iasus . . . . .	11
θαλασσιος, of the sea . .	13	ἰατρεω, heal . . . . .	15
θαλλω, flourish . . . . .	11	ἰατρος, doctor, <i>m.</i> . . . .	5
θαλπος, warmth, <i>n.</i> . . .	16	ἰβις, ibis, <i>f.</i> . . . .	3
-θανατος, death, <i>m.</i> . . .	1	ἰδεα, form, <i>f.</i> . . . .	3
θανων, having died . . . .	9	ἰδιᾱ, privately . . . . .	16
θαπτω, bury . . . . .	25	ἰδιος, private . . . . .	11
θαρσεω, be of good		ἱερεϋς, priest, <i>m.</i> . . . .	13
cheer . . . . .	21	ἱερος, sacred . . . . .	5
θαυμαζω, wonder . . . . .	12	ἱημι, let go . . . . .	17
Θεαγενης, Theagenes . . .	20	Ἰησους, Jesus . . . . .	1
θεασμαι, view, behold . . .	27	-ἰκνεομαι, arrive . . . . .	25
θειλημα, will, <i>n.</i> . . . .	21	ἱματιον, cloak, <i>n.</i> . . . .	12
θειλω, wish, be willing . .	8	ἱμερος, yearning, <i>m.</i> . . .	10
θεος, god, <i>m.</i> or <i>f.</i> . . .	5	ἱνα, in order that . . . . .	8
θεραπων, servant, <i>m.</i> . . .	16	ἱον, violet, <i>n.</i> . . . .	6
θεριζω, reap, harvest . . .	24	Ἰορδανος, R. Jordan . . .	22
θερμος, hot . . . . .	3	Ἰουδαιος, Jew . . . . .	22
θεσις, placing, <i>f.</i> . . . .	3	ἱππευς, horseman, <i>m.</i> . . .	13
Θεων, Theon . . . . .	28	-ἱππος, horse, <i>m.</i> . . . .	5
θεωρεω, be a spectator . .	16	ἱρις, rainbow, <i>f.</i> . . . .	3
θηκη, tomb, box . . . . .	9	ἴσος, equal . . . . .	3
θηρ, wild beast, <i>m.</i> . . . .	9	ἰσοσκελης, with equal	
θηρευτης, hunter, <i>m.</i> . . .	10	sides . . . . .	3
θησαυρος, treasure, <i>m.</i> . .	5	ἰστημι, set up, stand . . .	16
θνησκω, die . . . . .	25	ἱστορια, learning by in-	
θνητος, mortal . . . . .	18	quiry . . . . .	7
θριξ, hair, <i>f.</i> . . . .	13	ἰσχυρος, strong . . . . .	16
† θρονος, seat, <i>m.</i> . . . .	5	ἰσχυω, be strong . . . . .	19
θυγατηρ, daughter, <i>f.</i> . .	8	ἴτεον, one must go . . . .	26
		-ἰχθυς, fish, <i>m.</i> . . . .	1
		Ἰωαννης, John . . . . .	22

	CHAP.		CHAP.
<b>K</b>		καταβνησκω, die . . .	26
καθαριζω, cleanse . . .	8	κατακωρος, immoder-	
καθαρισμος, cleansing, <i>m.</i>	22	ately . . . . .	20
καθαρος, clean, spotless . .	5	καταλειπω, leave behind	15
+ καθεδρα, seat, <i>f.</i> . . . .	7	καταπαυω, assuage . . .	8
καθημαι, sit . . . . .	17	καταπινω, swallow . . .	10
καθιστημι, appoint . . . .	16	καταπιπτω, fall down . .	11
καθως, according as . . . .	16	καταστρεφωμαι, subdue .	14
και, and, also, even . . . .	5	καταστροφη, catastrophe,	
καινος, new . . . . .	12	<i>f.</i> . . . . .	3
καιρος, occasion, <i>m.</i> . . . .	24	κατασυρω, sweep down .	11
καιω, burn . . . . .	14	κατεχω, hold, possess . .	11
κακος, bad . . . . .	4	κατορθω, succeed . . . .	20
κακως, badly . . . . .	14	κατω, below, downwards	8
καλεω, call . . . . .	16	κειμαι, lie down . . . . .	17
Καλλικρατια, Callicratea	23	κειμενον, lying . . . . .	18
καλλιστος, most beauti-		κελευω, command . . . .	11
ful . . . . .	19	κενος, empty . . . . .	5
καλλιων, more beautiful	19	κεραμευς, potter, <i>m.</i> . .	26
καλλος, beauty, <i>n.</i> . . . .	10	κεραννυμι, mix . . . . .	25
καλος, beautiful . . . . .	5	Κερβερος, Cerberus, <i>m.</i>	15
Καλχας, Calchas . . . . .	14	κερδος, profit, gain, <i>n.</i>	10
καμνω, labour, be weary	25	κεφαλη, head, <i>f.</i> . . . .	13
Κανα, Cana . . . . .	22	κηπος, garden, <i>m.</i> . . .	15
κανων, bar, rod, ruler, <i>n.</i>	3	κηρυττω, proclaim . . .	18
Καπερναουμ, Capernaum	22	κιθαριζω, play the lyre .	11
+ καρδια, heart, <i>f.</i> . . . .	7	κιθαρωδος, singer, <i>m.</i>	11
καρπος, fruit, <i>m.</i> . . . .	6	κινδυνευτης, adventurer,	
καρπυρος, strong . . . . .	10	<i>m.</i> . . . . .	22
Κασανδρος, Cassander . .	12	κινεω, move . . . . .	10
κατα, according to, down		κινημα, something mov-	
3, 7, 8		ing, <i>n.</i> . . . . .	3
καταβαινω, come down . .	15	κινησις, motion, <i>f.</i> . . .	27
καταβαλλω, cast down,		κλαιω, weep . . . . .	25
drop . . . . .	12	κλεος, glory, fame, <i>n.</i>	10
καταγορευω, denounce . .	27	+ κλεπτης, thief, <i>m.</i> . . .	7
καταδυνω, sink . . . . .	17	κλεπτω, steal . . . . .	4
		κλιμαξ, ladder, <i>f.</i> . . . .	3

	CHAP.		CHAP.
κλινη, bed, couch, <i>f.</i> . . . .	7	κυκλος, circle, <i>m.</i> . . . .	5
κλινικος, to do with beds . . .	7	Κυκλωψ, Cyclops . . . .	3
κλινω, bend, incline . . . . .	25	κυμα, wave of the sea, <i>n.</i> .	10
κοινος, common . . . . .	21	Κυπρις, Cyprian = Venus, <i>f.</i> . . . .	16
κολαζω, punish, check . . . .	16	κυριος, with authority . . .	8
κομιζω, bring, carry . . . . .	11	+ κυων, dog, <i>m.</i> & <i>f.</i> . . .	11
κορη, girl, <i>f.</i> . . . .	4	κωδων, bell, <i>m.</i> . . . .	11
Κορινθος, Corinth, <i>f.</i> . . . .	9	κωλον, limb, <i>n.</i> . . . .	3
κορυφη, apex, vertex, <i>f.</i> . .	21	κωλυω, prevent . . . . .	17
κοσμητικος, cosmetic . . . .	5	κωμα, deep trance, <i>n.</i> . . .	3
κοσμος, order, world, <i>m.</i> . .	3	κωμη, village, <i>f.</i> . . . .	7
κρατεω, rule, conquer . . . .	5	κωμος, revel, <i>m.</i> . . . .	7
κρατηρ, mixing bowl, <i>m.</i> . .	3	κωμωδια, comedy, <i>f.</i> . . .	7
κρατιστος, strongest, best . .	19		
κρατος, power, strength, <i>n.</i> . . . .	10		
κρατυνω, make strong . . . .	16		
κρεας, meat, <i>n.</i> . . . .	11		
κρεισσω, stronger, better . .	19		
κρηνη, spring, fountain, <i>f.</i> .	26		
κριθη, barley, <i>f.</i> . . . .	27		
κρινω, distinguish, judge . .	25		
κρισις, separating, event, <i>f.</i> . . . .	3		
κριτηριον, standard, <i>n.</i> . . .	3		
+ κριτης, judge, <i>m.</i> . . . .	7		
κριτικος, able to discern . .	7		
κροκοδειλος, crocodile, <i>m.</i> .	10		
κρουνος, spring, <i>m.</i> . . . .	8		
κρυπτος, hidden . . . . .	5		
κρυπτω, conceal . . . . .	12		
κτασμαι, get for oneself . .	14		
-κτεινω, kill . . . . .	25		
κτηνος, property, <i>n.</i> . . . .	8		
κυβερνησις, steering, <i>f.</i> . .	18		
κυβερνητης, helmsman, <i>m.</i> . . . .	1		
+ κυδος, glory, <i>n.</i> . . . .	3		

	CHAP.		CHAP.
ληζομαι, plunder . . .	14	μακρος, long . . .	5
λημα, spirit, courage, <i>n.</i> . .	16	μαλιστα, most, especially	13
ληστης, robber, <i>m.</i> . .	7	μαλλον, more, rather . .	7
ληψομαι, fut. of λαμβανω	15	μανθανω, learn . . .	16
λιαν, very, exceedingly . .	13	μανια, madness, <i>f.</i> . .	7
λιθινος, made of stone . .	22	μαντευομαι, prophesy . .	14
λιθος, stone, <i>m.</i> . . .	5	μαντις, seer, prophet . .	14
λιμην, harbour, <i>m.</i> . . .	9	μαργαριτης, pearl, <i>m.</i> . .	7
λιμος, hunger, <i>m.</i> . . .	16	Μαρδονιος, Mardonios . .	28
λισσομαι, pray, beg . . .	14	μαρτυρεω, witness . . .	22
λογιος, skilled in words . .	27	μαρτυρια, testimony, <i>f.</i> . .	8
λογοποιια, tale-making <i>f.</i> . .	12	μαρτυς, witness, <i>m.</i> & <i>f.</i> .	3
λογοποιος, tale-teller <i>m.</i> . .	12	μαστιγοφορος, whip-	
λογος, word, speech, . . .		bearer, <i>m.</i> . . .	16
story, <i>m.</i> . . . .	4	μαστιγωω, whip . . . .	16
λοιγος, plague, <i>m.</i> . . .	14	ματαιος, foolish . . . .	8
λοιπος, remaining . . . .	21	ματην, in vain . . . .	14
λουω, wash . . . . .	28	μαχη, battle, <i>f.</i> . . . .	12
λοχαγος, captain, <i>m.</i> . . .	17	μαχομαι, fight . . . .	8
λυγξ, lynx, <i>m.</i> & <i>f.</i> . . .	3	μεγας, great . . . . .	6
λυκος, wolf, <i>m.</i> . . . .	16	μεγιστος, greatest . . . .	19
Λυκούργος, Lycurgus . . .	16	μεθιστημι, shift, move . .	21
Λυκων, Lycon . . . . .	12	μεθοδος, following after <i>f.</i> .	5
λυομαι, ransom . . . . .	14	μειγνυμι, mix . . . . .	17
λυπη, pain, <i>f.</i> . . . .	7	μειδιαω, smile . . . . .	12
λυρα, lyre, <i>f.</i> . . . .	7	μειζων, bigger . . . . .	19
λυσις, setting free, <i>f.</i> . . .	13	μελας, black . . . . .	8
λυσitelai, it profits . . . .	26	μελει, it concerns . . . .	16
λυτρον, ransom, <i>n.</i> . . . .	14	μελετω, practise . . . .	27
λυω, loose . . . . .	8	μελετη, care, attention <i>f.</i> .	7

## M

μαθημα, learning, <i>n.</i> . . .	10	μελισσα, bee, honey, <i>f.</i> . .	11
μαθητης, learner, disciple, .		Μελιταιος, of Malta . . .	11
<i>m.</i> . . . . .	22	μελλω, intend, delay . . .	12
μαινομαι, be mad . . . .	26	μελος, limb, <i>n.</i> . . . .	10, 15
μακαρισμος, blessing, <i>m.</i> .	18	μεμνημαι, remember . . .	21
		μεμπτos, contemptible . .	20
		μεφομαι, blame . . . .	14
		μεν, on the one hand . . .	9



	CHAP.		CHAP.
+ νεκταρ, nectar, <i>n.</i> . . . .	3	οί, who (rel. pron. <i>m. pl.</i> )	24
νεμεσις, just indignation <i>f.</i>	3	οἶδα, I know . . . .	11
νεμω, allot, distribute . . .	25	οἴκω, dwell, live in . . .	18
νεογνος, new-born . . . .	11	οἶκος, house, <i>m.</i> . . . .	5
νεος, young, new . . . .	5	οἰκουμένη, inhabited . .	18
- νησος, island, <i>f.</i> . . . .	5	οἰμῶζω, lament, regret . .	20
νηφω, be sober . . . .	21	οἶνος, wine, <i>m.</i> . . . .	1
νικῶ, conquer . . . .	12	οἶομαι, think . . . .	25
νικη, victory, <i>f.</i> . . . .	7	οἶος, such as . . . .	12
Νικίας, Nicias . . . .	7	οἶος τ' εἰμι, I am able . .	12
νομίζω, think . . . .	10	οἶς, sheep, <i>m. &amp; f.</i> . . .	13
νομος, law, <i>m.</i> . . . .	5	οἴχομαι, be gone . . . .	11
νοσημα, disease, <i>n.</i> . . .	18	ὀκνεω, hesitate, shrink . .	26
νοσος, sickness, <i>f.</i> . . .	6	ὀκτακίς, eight times . . .	23
νοσφίζω, separate from . .	15	ὀκτω, eight . . . .	23
νοῦς, mind, <i>m.</i> . . . .	3	ὀλιγιστος, least . . . .	19
νυκτωρ, by night . . . .	14	ὀλιγος, small, little . . .	16
νυμφη, bride, <i>f.</i> . . . .	5	ὀλισθανω, slip . . . .	17
νυν, now . . . .	9	ὀλλυμι, destroy, lose . . .	24
νυν δε, but as it is . . . .	15	ὅλος, whole . . . .	5
νυξ, night, <i>f.</i> . . . .	9	ὀλοφύρεσθαι, beware . . .	14
νωτον, back, chine, <i>n.</i> . .	10	Ὀλυμπικος, Olympic . . .	5
		ὀμιλία, converse, <i>f.</i> . . .	18
		ὀμμα, eye, <i>n.</i> . . . .	9
		ὀμνυμι, swear . . . .	17
		ὀμοιος, like . . . .	5
		ὀμοιωμα, image, <i>n.</i> . . .	8
		ὀμοιως, in like manner . .	18
		ὀμολογεω, confess, agree .	26
		ὅμως, nevertheless . . .	14
		ὄνειρος, dream, <i>m.</i> . . .	26
		ὄνησις, profit, <i>f.</i> . . . .	8
		ὄνομα, name, <i>n.</i> . . . .	10
		ὄνος, ass, <i>m. &amp; f.</i> . . . .	11
		ὄνυξ, claw, nail, <i>m.</i> . . .	3
		ὀξυς, sharp . . . .	10
		ὀπη, where . . . .	24
		ὀπισθε, behind . . . .	15

## Ξ

ξενος	} stranger, host	21
ξενος		
Ξερξης, Xerxes . . . .	and guest	21
		28

## Ο

ὁ, the, <i>m.</i> . . . .	6
ὀγδοηκοντα, eighty . . .	23
ὀγδοος, eighth . . . .	23
ὁδε, this one, <i>m.</i> . . . .	6
ὁδος, way, <i>f.</i> . . . .	3
ὁδους, tooth, <i>m.</i> . . . .	10
ὁθεν, whence . . . .	20

	CHAP.		CHAP.
ὀπίσω, after, behind . . . . .	22	οὐποτε, never . . . . .	14
ὀπλιτης, hoplite, <i>m.</i> . . . .	17	οὔρα, tail, <i>f.</i> . . . .	10
ὄπλον, tool, arms (pl.) <i>n.</i> . . . .	5	οὐρανιος, of heaven, sky . . . . .	24
ὀποθεν, whence . . . . .	24	οὐρανος, heaven, <i>m.</i> . . . .	8
ὅποι, whither . . . . .	24	οὖς, ear, <i>n.</i> . . . .	23
ὅποιος, of what sort . . . . .	24	οὔτε, neither, and not . . . . .	8
ὅποσος, as great (many) as . . . . .	24	οὗτος, this . . . . .	22
ὅποτε, whenever . . . . .	24	οὕτως, thus, so . . . . .	15
ὅποτερος, which of two . . . . .	24	ὀφειλετης, debtor, <i>m.</i> . . . .	21
ὅπου, where . . . . .	24	ὀφειλημα, debt, <i>n.</i> . . . .	21
ὅπως, how . . . . .	14	ὀφειλω, owe . . . . .	25
ὄραω, see . . . . .	11	ὀφεις, serpent, <i>m.</i> . . . .	15
ὀργη, anger, <i>f.</i> . . . .	7	ὀφθαλμος, eye, <i>m.</i> . . . .	5
ὀργιζομαι, grow angry . . . . .	14	ὀφλισκανω, incur a charge of . . . . .	12
Ὀρθία, Orthia . . . . .	16	ὄχθη, hill, bank, <i>f.</i> . . . .	28
ὀρθος, straight . . . . .	5	ὄψις, face, <i>f.</i> . . . .	13
ὀρίζω, define . . . . .	11	ὄψον, non-cereal food, fish, <i>n.</i> . . . .	11
ὀρίζων, defining, horizon . . . . .	3	ὄψοπωλία, fish-market, <i>f.</i> . . . .	11
ὀρκος, oath, <i>m.</i> . . . .	5		
ὀρμαω, start towards . . . . .	11		
ὀρμιζω, anchor . . . . .	17		
ὀρνις, bird, <i>m. &amp; f.</i> . . . .	9		
ὄρος, mountain, <i>n.</i> . . . .	10		
Ὀρφεύς, Orpheus . . . . .	15		
ὀρχηστρα, orchestra, <i>f.</i> . . . .	3		
ὅς, who, which . . . . .	5		
ὄσakis, how often . . . . .	24		
ὄσος, how great . . . . .	8		
ὅστις, whoever, who . . . . .	24		
ὅτε, when . . . . .	24		
ὅτι, that, because . . . . .	5		
οὐ, οὐκ, not . . . . .	6		
οὐ, where . . . . .	24		
οὐδε, not even, neither . . . . .	20		
οὐδεις, no one, no . . . . .	10		
οὐδεποτε, never . . . . .	14		
οὐκέτι, no longer . . . . .	14		

## Π

παγκράτιον, pancratium, <i>n.</i> . . . .	20
πάθημα, suffering, <i>n.</i> . . . .	10
παθος, suffering, <i>n.</i> . . . .	3
παιδαγωγος, slave, tutor <i>m.</i> . . . .	16
παιδεία, education, <i>f.</i> . . . .	16
παιδεύω, educate, rear . . . . .	6
παιδισκη, maiden, <i>f.</i> . . . .	8
παιδονομος, supervisor, <i>m.</i> . . . .	16
παιζω, play with, mock . . . . .	21
παῖς, boy, son, slave, <i>m.</i> . . . .	7
παίω, strike . . . . .	11
παλαιος, aged . . . . .	5

	CHAP.		CHAP.
παλαιστρα, gymnasium, f. . . . .	16	πειρασμος, temptation, m. . . . .	21
παλιν, back again . . .	15	πελεκυς, two-edged axe .	13
Παν, Pan . . . . .	28	πελαγος, sea, n. . . .	13
Πανδιων, Pandion . . .	28	πεμπτος, fifth . . . .	12
+ πανθηρ, panther, m. . .	3	πεμπω, send, escort . .	15
πανοπλια, full armour, f.	21	πενης, poor man, m. . .	18
παντοιος, of all sorts . .	10	πενθεω, mourn . . . .	22
πανυ, very, exceedingly .	15	πενθος, grief, n. . . .	15
παρα, beside, with, to, from . . . . .	12	πεινια, poverty, f. . . .	13
παραβαλλω, throw be- side, compare . . . .	11	πεντακις, five times . .	23
-παραβολος, difficult . .	27	πεντε, five . . . . .	23
παραγιγνομαι, come from	12	πεντηκοντα, fifty . . .	23
παρακαλειω, summon . .	22	πεντηκοστος, fiftieth .	23
παρακουω, hear on the side . . . . .	12	περαν, across . . . . .	22
παρασκευαζομαι, prepare	14	περαω, cross . . . . .	17
παρειμι, be present . . .	20	περι, round, about . . .	7
παρεστι, it is possible . .	26	περιβλεπω, look round .	15
παρεχω, provide, offer . .	11	Περικλης, Pericles . . .	20
παρθενος, maiden, f. . .	14	περιοδος, sequence, f. .	20
Παρθενων, Parthenon . .	3	περιπατεω, walk around	15
παροικεω, dwell near . . .	8	περιστασις, crowd, f. . .	12
+ πας, every, all . . . . .	5	περιχορευω, dance around	18
πασχω, suffer, be treated	14	πετομαι, fly . . . . .	7
πατασσω, strike . . . . .	24	+ πετρα, rock, f. . . . .	7
+ πατηρ, father, m. . . . .	8	πη, which way . . . . .	24
πατρις, country, f. . . . .	9	πηλος, mud, n. . . . .	9
πατρως, paternal . . . .	9	Πηνελοπη, Penelope . .	3
παυομαι, stop (intr.) . . .	14	πιεζω, press, pinch . . .	16
παχυς, thick . . . . .	10	πιθηκος, ape, m. . . . .	11
πεζομαχια, infantry- battle, f. . . . .	12	πιθος, cask, jar, n. . . .	24
πειθομαι, obey . . . . .	21	-πιμπλημι, fill . . . . .	25
πειθω, persuade . . . . .	8	Πινδαρος, Pindar . . . .	19
πειραομαι, try, test . . .	17	πινω, drink . . . . .	8
		πιπρασκομαι, be sold . .	25
		πιπτω, fall . . . . .	25
		πιστευω, believe, trust . .	12
		πιστις, trust, f. . . . .	13



	CHAP.		CHAP.
πλανᾶω, mislead, (mid)		πολιτικός, political, gre-	
wander . . . . .	28	garius . . . . .	6
πλανῆ, error, <i>f.</i> . . . .	19	πολλοῖς, often . . . . .	12
πλαττω, mould, invent .	10	πολυ, much, far . . . . .	5
πλειστος, most . . . . .	11	Πολυσπερχων, Polysper-	
πλειων, larger . . . . .	19	chon . . . . .	12
πλεω, sail . . . . .	24	+πολὺς, much, many . . .	7
πληγῇ, blow, lash, <i>f.</i> .	16	πομπῇ, escort, proces-	
πληθεω, be full . . . . .	13	sion, <i>f.</i> . . . .	7
πληθος, number, <i>n.</i> . .	10	πονηρός, wicked . . . . .	21
πλην, except . . . . .	6	ποντοπορεω, pass over	
πληρης, full . . . . .	18	sea . . . . .	24
πλησιον, near . . . . .	8	ποντος, sea, <i>m.</i> . . . .	11
πλησμονη, fullness, <i>f.</i> .	16	πορευομαι, go, march .	21
πλοιον, boat, <i>n.</i> . . . .	22	πορίζω, supply . . . . .	17
πλους, voyage, <i>m.</i> . . . .	9	Ποσειδων, Poseidon, <i>m.</i> .	15
πλουσιος, rich . . . . .	11	ποσος, how much, great	24
πλουτεω, be rich . . . . .	23	ποταμος, river, <i>m.</i> . . .	5
πλουτος, wealth, <i>m.</i> . . .	5	ποτε, when, once . . . . .	11
Πλουτων, Pluto . . . . .	15	ποτερος, which of two .	24
πνευμα, wind, spirit, <i>n.</i> .	10	που, where, somewhere .	6
πνευμονια, pneumonia, <i>f.</i>	3	πους, foot, <i>m.</i> . . . .	9
πνεω, breathe . . . . .	25	πραγμα, affair, <i>n.</i> . . . .	10
πνοη, wind, <i>f.</i> . . . .	13	πραξις, deed, <i>f.</i> . . . .	12
ποθεν, whence . . . . .	12	πραττω, do . . . . .	8
ποθος, desire, <i>m.</i> . . . .	11	πρέπει, it beseems . . . .	26
ποι, whither . . . . .	24	πρεσβυς, old man, <i>m.</i> .	13
ποιεω, do, make . . . . .	8	πριν, before, formerly .	9
ποιητης, poet, <i>m.</i> . . . .	7	προβατα, sheep, <i>n. pl.</i> .	16
ποιμην, shepherd, <i>m.</i> . .	10	προβοσκis, trunk, <i>f.</i> . .	27
ποιμνη, flock, <i>f.</i> . . . .	16	προβιδασκω, teach be-	
ποιος, what sort of . . . .	14	forehand . . . . .	27
ποκη, wool, <i>f.</i> . . . .	11	προς, to, in addition to .	6
πολεμιος, hostile, enemy	5	προσθείζομαι, accustom	
πολεμος, war, <i>m.</i> . . . .	14	oneself . . . . .	16
πολις, city, <i>f.</i> . . . .	3	προσερχομαι, approach .	11
πολιτεια, citizenship, <i>f.</i> .	19	προσευχομαι, pray to .	21
πολιτης, citizen, <i>m.</i> . . .	7	προσκει, it is fitting . .	26

	CHAP.
προσηλυτης, newcomer	
$m.$ . . . . .	8
προσθεν, before . . . .	11
προσκυνεω, prostrate	
oneself . . . . .	8
προσπαιζω, play with .	11
προστιθημι, put to . .	16
προστρεχω, run to . .	12
προσφερομαι, find . .	20
προσωπον, face, $n.$ . .	4
προτερος, earlier . . .	19
προτιθημι, put before .	20
προτρεχω, outrun . . .	11
προφητης, prophet, $m.$ .	7
πρωτος, first . . . . .	6
πτερυξ, wing, $f.$ . . .	9
πυγμα, boxing, $f.$ . . .	20
+ πυθων, python, $m.$ . .	3
πυλων, gate, $m.$ . . .	10
πυνθανομαι, enquire,	
learn . . . . .	22
πυρ, fire, $n.$ . . . . .	9
πυρα, funeral pyre, $f.$ .	14
πωλεω, sell . . . . .	25
πως, how, somehow . .	12

## P

ραδιουργεω, take it easy	16
ραδιος, easy . . . . .	19
ραδιως, easily . . . . .	10
ραστος, most easy . . .	19
ρων, more easy . . . .	19
ρευμα, river, $n.$ . . . .	10
ρηγνυμι, break . . . . .	25
ρημα, command, word .	21
ρητεος, must be spoken .	26
ρητορικη, rhetoric, $f.$ .	1

ρητωρ, public speaker, $m.$	9
ριπτω, hurl . . . . .	10
ροδον, rose, $n.$ . . . .	5
ροσμαι, deliver . . . .	21
Ρωμη, Rome . . . . .	27
ρωννυμι, strengthen . .	28

## Σ

σαββατον, Sabbath, $n.$ .	8
σαρξ, flesh, $f.$ . . . .	9
σαφηνιζω, explain . . .	16
σαφης, dear, distinct . .	16
σεαντον, thyself (acc.) .	8
Σειρην, Siren . . . . .	3
σεληνη, moon, $f.$ . . .	8
σελινον, parsley, $n.$ . .	6
σημα, mark, $n.$ . . . .	10
σημειον, point, sign, $n.$	12, 21
σημερον, today . . . . .	21
σθενος, strength, $n.$ . .	10
σιγη, silence, $f.$ . . . .	7
Σινωπευς, of Sinope . . .	24
σιτος, wheat, $m.$ . . . .	5
σιωπαω, be silent . . . .	19
σκαιος, left . . . . .	16
σκεδαννυμι, scatter . . .	13
σκελετον, skeleton, $n.$ .	3
σκελος, leg, $n.$ . . . .	3
σκευος, vessel, tool, $n.$ .	10
σκηνη, tent, $f.$ . . . .	3
σκηπτρον, staff, $n.$ . . .	5
σκια, shadow, $f.$ . . . .	7
σκιπων, staff, $m.$ . . . .	23
σκιρταω, spring, leap . .	11
σκοπεω, inspect, con-	
sider . . . . .	25
σκοτος, darkness, $m.$ . .	16



	CHAP.		CHAP.
ταχυς, swift . . . .	18	το, neut. article, the . . .	6
τε, and, both . . . .	15	τοδε, this, <i>m.</i> . . . .	6
τεγγω, melt, soften . .	15	τοι, mark you, indeed . .	16
τειχος, wall, <i>m.</i> . . .	10	τοιγαρουν, therefore . .	14
τεκνον, child, <i>m.</i> . . .	8	τοιοςδε, of such a kind . .	24
τελειος, complete . . .	7	τοιοντος, of such a kind .	11
τελεω, complete, pay . .	25	τοιχος, wall, <i>m.</i> . . . .	23
τελος, end, <i>n.</i> , at last .	6, 14	τολμητης, daring man . .	22
τεμνω, cut . . . . .	15	τοπικος, local . . . . .	5
τεος, yours = σος . . . .	24	τοπος, place, <i>m.</i> . . . .	5
† τερμα, end, <i>m.</i> . . . .	10	τοσοςδε, so great . . . .	24
τερψις, gladness, <i>f.</i> . .	13	τοσountos, so great . . .	17
τεταρτος, fourth . . . .	8	† τοτε, then . . . . .	24
τετρακις, four times . .	23	τραγωδια, tragedy, <i>f.</i> . .	7
τετρακιςχιλιοι, four thou-		τρεις, three . . . . .	22
sand . . . . .	17	τρεπω, turn . . . . .	25
τετραπαλαι, long, long		τρεφω, nourish, rear . . .	24
ago . . . . .	24	τρεχω, run . . . . .	25
τετταρακοντα, forty . .	23	τριακοντα, thirty . . . .	23
τετταρες, four . . . . .	23	τριακοσιοι, three hundred	23
τεττιξ, cicada, <i>m.</i> . . .	12	τριηρης, galley, <i>f.</i> . . .	13
τεχνη, skill, art, <i>f.</i> . . .	7	τρεις, thrice . . . . .	23
τεως, for a while . . . .	11	τριτος, third . . . . .	8
† τηδε, here . . . . .	21	τρομερος, trembling . . .	23
τηλε-, far off . . . . .	7	τροπος, way, <i>m.</i> . . . .	5
τηλεφωνη, voice from far,		τροχιλος, sandpiper, <i>m.</i> .	10
<i>f.</i> . . . .	3	τυγχανω, happen, hit . .	25
τηλεφωνια, telephone, <i>f.</i>	7	τυπτω, strike . . . . .	4
τιθεις, placing . . . . .	18	† τυραννος, tyrant, <i>m.</i> . .	5
τιθημι, put . . . . .	16	τυρος, cheese, <i>m.</i> . . . .	16
τικτω, beget, bear . . . .	10	τυφλος, blind . . . . .	10
τιμαω, honour . . . . .	8	τυχη, fortune, <i>f.</i> . . . .	21
τιμωρεομαι, punish . . .	16		
τινω, pay, requite . . . .	25		
τις, someone, anyone . .	24		
τις; who? . . . . .	24		
τιτρωσκα, wound . . . .	15		
τιμηθεις, cut, severed . .	15		

## Y

υβρις, pride, violence, <i>f.</i> .	3
υβριστος, insolent . . . .	11
υγιαινω, be in good health	23

	CHAP.		CHAP.
ὕγεια, health, <i>f.</i> . . . .	7	Φ	
ῥῥδρα, Hydra, <i>f.</i> . . . .	3	φαινος, bright . . . .	13
ὕδρια, water-pot, <i>f.</i> . . .	22	φαινολις, light-bringing .	13
ὕδωρ, water, <i>n.</i> . . . .	3	φαινομαι, appear . . . .	25
ὕει, it rains . . . . .	26	φαινω, show . . . . .	14
ὕιος, son, <i>m.</i> . . . .	8	φαιλαγγι, phalanx, <i>f.</i> . .	3
ὕλακτω, bark . . . . .	15	φαιλαςια, display, <i>f.</i> . .	3
ὕλη, wood, <i>f.</i> . . . .	17	φαιος, light, <i>n.</i> . . . .	11
ὕμεις, you, <i>pl.</i> . . . .	24	φαιμακον, drug, <i>n.</i> . . .	5
ὕμετερος, your . . . . .	24	φαιυλος, base, mean . . .	18
ὕμνεω, sing of . . . . .	22	φαιγγος, light, <i>n.</i> . . . .	11
ὕμνος, song, <i>m.</i> . . . .	5	φαιρομαι, win . . . . .	14
ὕπαγω, move, go one's		φαιρω, bear . . . . .	6
way . . . . .	21	φαι, alas! . . . . .	3
ὕπαρχει, it belongs to . .	26	φαιγω, flee, be exiled . .	10
ὕπεικω, yield . . . . .	26	φαιμη, speech, <i>f.</i> . . . .	16
ὕπερ, on behalf of . . . .	9	φαιμι, say . . . . .	14
ὕπερεχω, protrude above	17	φαινω, anticipate . . . .	25
ὕπηρετω, serve . . . . .	16	φαινω, destroy, corrupt .	18
ὕπισχνεομαι, promise . .	14	φαισις, decay, <i>f.</i> . . . .	3
ὕπνος, sleep, <i>m.</i> . . . .	5	φαινερος, jealous . . . .	24
ὕπο, by . . . . .	5, 15	φαιλια, love, friendship, <i>f.</i>	7
ὕποδημα, sandal, <i>n.</i> . . .	16	φαιλιος, friendly . . . .	7
ὕποζυγιον, beast of bur-		φαιλιως, in a kindly way .	14
den, <i>n.</i> . . . .	8	φαιλομουσια, love of the	
ὕποθις, foundation,		Muses . . . . .	11
principle, <i>f.</i> . . . .	3	φαιλονεικος, contentious .	20
ὕποκριτης, interpreter,		φαιλοπολις, patriotic . .	18
actor, <i>m.</i> . . . .	7	φαιλος, dear, loved . . . .	6
ὕπολαμβάνω, undertake	11	φαιλοσοφια, philosophy, <i>f.</i>	1
ὕπονουςτω, sink to . . . .	20	φαιλοτιμος, ambitious . .	20
ὕς, pig, <i>m. &amp; f.</i> . . . .	10	φαιψ, vein, <i>f.</i> . . . .	9
ὕστατος, last . . . . .	19	φαιος, flame, <i>f.</i> . . . .	9
ὕστερος, latter . . . . .	19	φαιβομαι, fear . . . . .	28
ὕφαιρω, take away sec-		φαιφος, fear, <i>m.</i> . . . .	5
retly . . . . .	27	φαιβη, Phoebe = Diana .	3
ὕφαρπαζω, snatch away	15	φαινιξ, purple-red, <i>m.</i> . .	3
ὕω, rain . . . . .	11		

	CEAP.
φονεὺς, murderer, <i>m.</i>	13
φονεύω, kill	8
φονός, murder, <i>m.</i>	26
φορεῶ, bear constantly	28
φρην, heart, <i>f.</i>	10
φρονεῶ, be minded, think	26
φρονιμός, wise	19
φροντις, thought, care <i>f.</i>	19
Φρυξ, Phrygian	28
φύη, nature, <i>f.</i>	23
φυλακή, watching, guard, <i>f.</i>	26
φυλάξ, guard	9
φυλάσσομαι, be on one's guard	4
φυλάσσω, watch	8
φυσάω, blow out	17
φύσις, nature, <i>f.</i>	10
φύω, beget, <i>n.</i>	16
φωνή, voice, <i>f.</i>	3
φῶς, light, <i>n.</i>	16
φωσφόρος, bringing light	16

## X

χαίρω, rejoice, bid fare- well	21
χάος, chaos, <i>n.</i>	3
χαρακτήρ, mark, charac- ter, <i>m.</i>	3
χαρίεις, pleasing	17
χαρίς, thanks, delight, <i>f.</i>	9
Χαρίς, (pl.) Graces	23
χάσκω, gape	10
χάσμα, chasm, <i>n.</i>	10
χείλος, lip, <i>n.</i>	10
χειμών, winter, storm, <i>m.</i>	10
χερ, hand, <i>f.</i>	9

	CEAP.
χειρίστος, worst	19
χειρῶν, worse	19
χελιδῶν, swallow, <i>f.</i>	23
χθών, earth, <i>f.</i>	10
χιλιοί, thousands	20
χιτών, tunic, <i>m.</i>	10
χιών, snow, <i>f.</i>	10
χλευασμός, scorn, <i>m.</i>	20
Χλόη, Chloe	3
χολέρα, cholera, <i>f.</i>	3
χορεύω, dance	8
χορός, dance, <i>m.</i>	3
χρασμαι, use	17
χρεωκοπέω, defraud	27
χρη, it is necessary	26
χρημα, thing, matter, <i>n.</i>	9
χρησμός, oracle, <i>m.</i>	19
χρηστός, useful	7
†Χριστός, Christ	1
χρονικός, concerned with time	5
χρονός, time, <i>m.</i>	5
χρυσός, gold, <i>m.</i>	5
χρυσούς, golden	18
χρώμα, colour, <i>n.</i>	10
χρῶς, skin, <i>m.</i>	16
χωρά, place, space, <i>f.</i>	7
χωρεῶ, go, make room for	22
χωρίζω, separate	15

## Ψ

ψεγῶ, blame	16
ψευδής, false	8
ψευδομαρτυρεῶ, be false witness	8
ψευδος, falsehood, <i>n.</i>	10

	CHAP.		CHAP.
ψιλος, bare . . . . .	I	ὠθεω, push . . . . .	25
ψοφεω, ring, sound . . . . .	11	ὠιδειον, Odeon . . . . .	I
ψοφος, sound, <i>m.</i> . . . .	26	ὠκυς, swift . . . . .	16
ψυχη, spirit, breath . . . . .	3	ὠμεγα, Omega . . . . .	6
ψυχοπομπος, escort of ghosts . . . . .	15	ὠμοι, Ah me! . . . . .	15
ψυχος, cold, <i>n.</i> . . . .	16	ὠν, being (participle) . . . . .	13
		ὠνεουμαι, buy . . . . .	25
		ᾠον, egg, <i>n.</i> . . . .	I
		ὠρα, season, hour, <i>f.</i> . . . .	7
ω		ὠς, as, when . . . . .	9
ὦ, O! (interjection) . . . . .	4	ὥσπερ, just as . . . . .	12
ὥδε, thus . . . . .	14	ὥστε, so that, as . . . . .	11
ὠδη, song, strain, <i>f.</i> . . . .	7	ὠφελεω, help, benefit . . . . .	26

## KEYS

### KEY TO EXERCISES. CHAPTER I

THE word seen by the rustic was Theseus, the title of the play, written probably with an ancient form of the Theta, not very different from the later form. Note the C form of the sigma :

⊗HCEYC

Eat a bit o' pie !

### CHAPTER III

#### Exercise 1. Key to Greek Words

Hector	cinema	diagnosis	crisis	character
Daphne	drama	analysis	catastrophe	Nemesis
metropolis	climax	genesis	ambrosia	scene
Criterion	Daphne	psyche	anathema	acme
ambrosia	coma	dyspepsia	aphasia	pathos
nectar	thorax	zone	nectar	
orchestra	Hector	asbestos	stigma	
idea	phew phew	nectar	echo	

#### Exercise 2. Key to Greek Words

colon	dogma	stole	syncope	Chloe
miasma	ethos	pneumonia	delta	Lethe
antithesis	hubris	asthma	kudos	Cyclops
bathos	cosmos	phthisis	Helias	Phoenix
phalanx	onyx	chaos	Penelope	S(e)iren
ibis	hypothesis	apotheosis	Dorothea	Acropolis
emphasis	canon	diploma	Zoe	
automaton	thermos	phantasia	Agatha	

#### Exercise 3

Early one morning, taking her *atlas*, *Daphne* wandered down to the basis of the *crater* to write the *synopsis* of her *thesis* on the *hydra* of the *Parthenon*. The *iris* and *anemone* and *aster* were in bloom, and she thought of all the *heroes* who had trod this *zone* before. With this *idea* in her "*nous*," over the water came a *chorus* as if from the *martyrs*. Suddenly to her great *dilemma* near the *horizon* what should she see but a *python*, a *panther*, a



*lynx* and a *bison* making their *exodus* from *Hades*. In her screams she burst her *larynx* and was taken with acute *paralysis* of the *spleen*. Hearing her cries, *Phæbe* hastened to offer her a *telephone*, but found she had succumbed already to the *bacteria* of *cholera*, leaving only an *isosceles skeleton* behind.

## CHAPTER V

### Key to Piece 1

Stephan was a young doctor who lived alone in an ancient house in the middle of the island. His brother George was a tyrant, and sat on an Olympic throne, but all the best of the people thought Stephan equal to a god, and worthy of a green crown.

He had a secret weapon (in the form of) a drug, hidden, against the law, in a river. When his brother was in a long sleep, Stephan told the pure and beautiful Daphne that he would give her a whole egg if she would be his messenger and run like the wind, and get the treasure which was hidden under a white stone.

Daphne began the work at once, but what should she see but a hostile bull with a face like a misanthropic general! But the image of the wicked animal frightened the good girl so much that she could not utter a word, but held up her evangelical hymn book in mid-air, which the animal swallowed thinking it was a gift of food.

### Key to Piece 2

Hector was a plutocrat and grew prize chrysanthemums. He kept a pet hippopotamus and owned the Hippodrome theatre. As if this wasn't enough for one man, he studied orthodox theology, and what with walking among the rhododendrons brandishing a sceptre, declaiming topical epitaphs before the microphone, and calling upon the hierarchy to exorcise his bacteria, it was all too much for the poor creature, and he became an atheist and interested in polygamy. But after that it became worse, for he used to ride a cycle round the cenotaph, studying arithmetic and biology aloud and declaring that he was a mystical methodist. Then he tried cosmetics and strategy, contracted ophthalmia and chronic hydrophobia and turned a diabolical heliotrope colour.

### Limerick

An author with fancy æsthetic  
Once developed ambitions cosmetic  
After agonies chronic  
And results embryonic  
His exit was truly pathetic.

## KEY TO SENTENCES. CHAPTER VI

1. A big book (is) a big evil.
2. The unexamined life is no life for a man.
3. Man is a political animal.
4. A friend is a second self.
5. The life of the godless is a wretched one.
6. Time schools the wise.
7. Sleep is the healer of sickness.
8. In the beginning was the Word, and the Word was with God, and the Word was God.
9. I am Alpha and Omega, the beginning and the end, the first and the last.

## Page 55. Lines from Greek Plays

1. Bad friends bear bad fruit.
2. Time is a cure for all inevitable evils.
3. Among barbarians all are slaves save one.

## KEY TO SENTENCES. CHAPTER VII

1. The tongue is the cause of many evils.
2. Life is short, art long (*vita brevis, ars longa*).
3. The good friend is the healer of grief.
4. Silence is golden (*lit. : has many beautiful things*).
5. God is love, and he who remains in love remains in God, and God in him.
6. A bad woman is a treasure-house of ills.
7. Happiness is activity of the soul in accordance with its right functioning in the complete life.
8. The sea and a woman have the same temper (*lit. : is an equal thing in anger*).

## KEY TO EXERCISE. CHAPTER VII

## The Archbishop

It was the Archbishop's fault. If he hadn't started running a clinic, the children would never have developed a mania for geometry. Daphne was listening to a diatribe that Philip the poet was delivering at a late hour on history, in the course of which he said that the Archbishop was more like a machine than an ecclesiastic.

Of course the tyrant George, who was now more of a despot than ever, and becoming something of a kleptomaniac, added his remarks on the tragedy. He said the Archbishop had cardiac trouble through bringing nautical expressions into his sermons in the cathedral.

There had been an awful scene one Sunday, when, forgetting

his usual pomp of manner, he had produced a lyre and discoursed on it in a very technical way; and even then, he made no apology for his lapse. He then quarrelled with the poet who was somewhat of an athlete, and had written quite a good ode about diet, which really wasn't in his sphere at all.

This comedy was too much for Daphne, who being ephemeral and orthodox had an idea and married a critic of philosophy and finally took to hygiene and telephony.

## KEY TO CHAPTER VIII

- (1) The black earth drinks (i.e. the rain),  
 The trees drink it (absorb the moisture).  
 The sea drinks the springs,  
 The sun drinks the sea.  
 The moon drinks the sun.  
 Why do you quarrel with me, messmates,  
 Myself too wishing to drink?

### (2) Exodus, XX.

I am the Lord your God, who led you out of the land of Egypt, out of the house of slavery.

There shall not be for you other gods apart from me.

You shall not make for yourself an idol, nor yet a likeness of anything, (of) all the things that (are) in the heaven above, and that (are) in the earth beneath, and that (are) in the waters underneath the earth.

You shall not make obeisance to them, nor be a servant to them; for I am the Lord your God, a jealous God, referring the sins of fathers upon children, until the third and fourth generation, for those that hate me,

and shewing (lit. making) pity to thousands for those that love me, and those keeping my commandments.

You shall not take the name of the Lord your God for a vain purpose, for the Lord your God will not consider unspotted the one who takes his name for a vain purpose.

Remember the day of the Sabbath, to keep it holy.

For six days you shall work and do all your tasks,

But on the seventh day, (it is) Sabbath to the Lord your God. You shall not do on it any work, you and your son, and your daughter, your servant, and your maidservant, your ox, and your beast of burden, and any animal of yours, and the stranger that lives with you in your house.

For in six days the Lord made the heaven and the earth and the sea and all the things in them, and he rested on the seventh day. Therefore the Lord blessed the seventh day, and he made it holy.

Honour your father and your mother so that it may be well

for you, and that you may become long-lived upon the good earth, which the Lord your God gives you.

You shall not commit adultery.

You shall not steal.

You shall not do murder.

You shall not give false evidence against your neighbour.

You shall not set your heart on your neighbour's wife. You shall not set your heart on your neighbour's house, nor his estate, nor his servant, nor his maidservant, nor his ox, nor his beast of burden, nor any animal of his, nor all the things that are your neighbour's.

## KEY TO CHAPTER IX

1. Not every man can go to Corinth.
2. The Greeks are always children, and no Greek is an old man.
3. Old men are twice children.
4. He makes the elephant out of a fly.
5. Children are a mother's life-anchors.
6. All the earth is a grave of famous men.
7. Hand needs hand and foot foot.
8. Ye children of the Greeks, forward! Free your fatherland and free your children, wives, the temples of your paternal gods and the tombs of your ancestors. Now everything is at stake (lit.: the contest is on behalf of all).
9. Ye Greeks that have devised barbarous evils.
10. Philip, a father, laid here his twelve-year-old boy, his great hope, Nicoteles.
11. You are gazing at stars, my Star; would I were Heaven that I might look at you with many eyes!
12. Formerly you shone as the Eastern star among the living, but now having died you shine as Hesperus among the dead.

## KEY TO CHAPTER X

1. Man is the measure of all things.
2. The sphinx had a woman's face, a lion's breast and tail, and a bird's wings.
3. *How to catch a crocodile.*  
In the Nile are many crocodiles, for the Egyptians do not kill them, thinking them sacred. The nature of the crocodile is as follows:—

During the months of winter he eats nothing; but lays eggs on the ground and hatches them. For most part of the day he lives on land but spends all night in the river; for the water is hotter than the air and the dew.

The crocodile has the eyes of a pig and large teeth in proportion to its body. Alone of beasts it has no tongue, nor does

it move the lower jaw. It has also strong claws and a thick hide. In the water it is blind but in the air it sees keenly. The other birds and beasts fly from it, but the sand-piper is at peace with it. When the crocodile is in the water, it has its mouth full of leeches, but when it comes out on to the land from the water, then it opens its mouth. Thereupon the sand-piper entering its mouth swallows the leeches, and the crocodile does not harm it.

There are many and all sorts of ways of catching crocodiles, but I write only of this way. The hunter puts a pig's chine as a bait on a hook and throws it into the middle of the river, while he himself having on the bank of the river a live pig beats it. The crocodile hears the pig's cries and dashes after it, and when it reaches the chine swallows it. Then the hunter drags it ashore. Thereupon he first smears its eyes with mud, and having done this he easily kills it.

## KEY TO CHAPTER XI

*Æsop.*

### Dog and Master

(1) A certain man once had a Maltese dog and an ass. And he always used to play with the dog. And if ever he had dinner out, he used to bring something (home) for it and throw it before the dog as it approached. And the ass grew jealous, so that he himself ran forward as well. And while skipping about he kicked his master. And the latter became angry and gave orders to beat it (lit. : beating it) and take it to the mill, and tie it up to this.

### Dog and Shadow

(2) A dog who was carrying meat was crossing a river. And when he saw his own shadow on the water he supposed it to be another dog holding meat. Accordingly he threw away his own meat and started forward to grab the other's. So that he lost both. For the one did not exist, and the other was being swept down by the stream.

*Strabo.*

### "Caller Herring"

Iasos lies on an island, lying close to the mainland. And it has a harbour, and for the inhabitants the greatest part of their livelihood comes from the sea. In fact, they invent stories of the following kind against it. Once upon a time a singer was playing the lyre, giving a recital. And for a while all listened to him, but when the bell rang for the fish-market, they abandoned him and went off for the fish, except one very deaf man. So the singer approaching him said, "Sir, I feel great gratitude towards you for the honour you do me and for your appreciation

of music. For the others, as soon as they heard the bell were off and away." "What's that you say?" said he. "Has the bell gone already?" Upon the other saying (that it had), "Good for you!" he said, and he got up and went off himself as well.

## KEY TO CHAPTER XII

Theophrastus.

### Rumour-mongering

Rumour-mongering is the putting together of false stories and events just as the rumour-monger feels inclined. The rumour-monger is the kind of person who upon meeting his friend, immediately dropping the wonted expression on his face, and breaking into a smile, asks "Where are you from?" and "How is it with you?" and "Have you any news to tell me about this?" and not allowing you to reply he says, "What's that you say? Haven't you heard anything? I'm going to give you a feast of the latest stories." And he has either some soldier or the servant of Asteios the bandsman, or Lycon the contractor, who has just come from the battle itself. "I have heard it from him," he says. Now the references for his stories are such that no-one can lay hands on them. He says that these tell him that Polyperchon and the king have won the day and that they have taken Cassander prisoner. And when someone says "Do you believe that?" he replies "The thing has happened. Everybody in the city is shouting it, and they agree. The story is gaining ground. All say the same about the battle. It has been a shocking mess. A sure sign for me is the faces of those in affairs. I observe the faces of them all have changed. I have also heard on the side that with them in hiding in their house is a certain person who has been there now for five days, having come from Macedonia, who knows all of this. But you yourself must be the only one to know." And he has run up to everybody in the city saying that.

I have marvelled at such people, whatever they mean by their rumour-mongering. For not only do they tell falsehoods, but they actually invent things that bring them no profit. Many a time some of them by causing crowds at the baths have lost their cloaks, and others in the Portico, while winning (imaginary) land-battles and sea-engagements, have let lawsuits go against them in default of their appearance. Indeed theirs is an exceedingly hard life.

The Cicada.

### Tettix

What a happy little tettix!  
Like a monarch on a treetop

## TEACH YOURSELF GREEK

You imbibe a little dewdrop,  
 And indulge in operatics.  
 You are lord of all the manor,  
 Of the things howe'er so many  
 Seen in field, or grown in spinney;  
 And we mortals give you honour,  
 Sweet fore-runner of the reaping,  
 And the darling of the Muses,  
 Whom himself Apollo prizes,  
 Whom he gave a treble piping.  
 Whom old age will never wither,  
 Son of Earth, and sage musician,  
 Body void of blood and passion,  
 Why, you're all but God's own brother!

T. W. M.

## KEY TO CHAPTER XIII

1. A city consists of men, not walls or ships empty of men.
2. The ignorant move about in life as it were in the sea and in the night.
3. Parents and teachers are deserving of respect.
4. Revealing time brings everything to light.
5. A man washing his head lost his hair (itself), and though he was (lit.—being) very shaggy he became all of him an egg.
6. Terrible is the might of sea waves and terrible the blasts of rivers and hot fire, and terrible is poverty, and terrible ten thousand other ills, but nothing is such a terrible evil as a woman.
7. Man saves man and city city.
8. Every country is a fatherland to a noble man.
9. Evening, thou bringest everything that bright dawn scattered. Thou bringest the sheep, thou bringest the goat, thou bringest the child back to its mother.
10. The stars around the lovely moon hide away their bright light (lit.—form) when the moon at her fullest shines over the whole earth.

## KEY TO CHAPTER XIV

## The Wrath of Achilles.—I

For ten years the Achæans fought around Troy. And already in the tenth year they had neither forced their way into the city, nor subdued the Trojans. For others and Hector always kept them off. And in other respects too the affairs of the Achæans were going badly. For Agamemnon and Achilles, being leaders of the Achæans, nevertheless had a difference with each other about a certain maiden. And how this happened you will hear at once.

Chryses, the priest of Apollo, whose daughter Agamemnon had won as spoil, when he wishes to retrieve his maiden, plans thus. "I myself shall go to the Achæans, bearing many beautiful gifts. If they (shall) receive my gifts I shall assuredly ransom the girl. But if again they do not free her, thou, O Apollo, for thus he besought the god, wilt punish them."

O stubborn Achæans! Why did you not receive the old man amicably? For you shamefully thrust him forth. Most of all, you, O Agamemnon, with what words did you make reply to the old man? For you appeared scowling in countenance, and said as follows—"Are you not ashamed, old man, to say such things? For we Achæans do not fight fruitlessly. If we win any girl in fight, we never send her away from us."

"But neither did I wish," answered the old man, "to get her without ransom. And for this reason I prepared these presents." "See that we don't catch you again near the ships," said Agamemnon. "For now you wail, but then you will never stop wailing. Such evil things will you suffer."

When, Apollo, thou hearest this, thou wert assuredly enraged and didst promise to punish the Achæans.

## KEY TO CHAPTER XIV

### The Wrath of Achilles.—II

Apollo was so angry with the Achæans that coming out by night he slew many. And many were the pyres of those being burnt from time to time. And at last Achilles said, "We shall never escape from death unless we ask the god by means of some seer why he reproaches us. Then Calchas (for he was a seer) prophesied thus—

"You indeed, O Agamemnon, neither received the gifts nor freed the daughter of the priest. Therefore you will not ward off the plague. But if you (shall) send her away from you, all will be well immediately."

Agamemnon was accordingly vexed and answered, "Since you all beseech me, I will dismiss the daughter of the old man, but the daughter of Brises, the maiden of Achilles, I will take instead of her. For otherwise I alone of the Achæans will not have the prize which I won in battle." In answer to this Achilles, showing equal wrath, said, "Will you take away from me my maiden? But I tell you this. We did not accompany you to Troy because of your enemies but because of booty, so that if you take away this girl I no longer wish to fight on your behalf. And you will suffer many afflictions, but I shall refrain from the war."

And in this way, according to Homer, began the wrath of Achilles.



## KEY TO CHAPTER XV

## Orpheus and Eurydice.—I

And there was once a certain minstrel, by name Orpheus, who played so well on the lyre, that all the animals and the trees and in fact the mountains followed him marvelling. And the wife of this man, while she wanders in the garden, is bitten by a snake. And when the wound is not healed, at last she dies. And she is led by Hermes, the escort of souls, to the house of Hades. And Orpheus bewailed her in such words—

“Ah, me! Why, Eurydice, were you bitten thus by a snake? Why were you snatched from me? Would that I too had been wounded with you, if in fact it is possible for snakes to bite twice. But as it is, I am made exceedingly heavy by grief for you. And I have such grief as I shall never be rid of.”

And at last he planned himself to go down to the house of Hades. “For Eurydice,” he says, “will be freed by my lyre. And the other gods below and Pluto will be charmed by my lays.” Which in fact actually happened. For in a short while the dead were forced to listen, and the dog Cerberus refrained from howling.

## Orpheus and Eurydice.—II

And at last Pluto said this: “We too are melted by your grief. Therefore you will take your wife. But if you (shall) look at your wife on the way up, she will be taken away again from you.” And Orpheus was pleased at these words, and they went out, he in front playing the lyre, and she following behind.

Ah, foolish men! Will you always be conquered by Love? So too Orpheus at the very exit did not restrain himself, but in yearning for his wife looked round. And she was immediately spirited away.

And in this way Orpheus was again separated from his wife. And hearing it the young men of the Thracians said, “Not indeed shall you alone be parted from your wife. For we wish to share your grief with you. And our wives shall be left at home.”

With regard to this the women grew angry saying—“Is it not scandalous if because of some minstrel we are to be deprived for ever of our husbands?” Accordingly they rushed at Orpheus and tore his limbs asunder. And his head was thrown into the river. And lo! as it was being borne down the river the severed head kept singing with a voice that was very beautiful.

## Love Among the Roses.

Love once upon a time failed to see a bee sleeping among the roses, but was stung. And being bitten in the finger of his hand cried aloud. And running and spreading wide his wings to

lovely Cythera, he said, "Mother, I am ruined. I am ruined and am dying. A tiny winged serpent has smitten me, whom the farmers call a bee. And she said, "If the sting of the bee hurts, how much do you think they suffer, Love, whom you hit (with your arrows)."

## KEY TO CHAPTER XVI

### The Good Shepherd.

I am the good shepherd. The good shepherd lays down his life for his sheep.

The hireling and he who is not a shepherd, whose own sheep they are not, sees the wolf coming, and lets go his sheep and flees.

And the wolf seizes them and scatters the sheep. And the hireling flees, because he is a hireling, and he has no concern for the sheep.

I am the good shepherd. And I know my (sheep), and am known by my (sheep), just as the father knows me and I know the father, and I lay down my life for the sheep.

And other sheep I have which are not from this fold. And those I must lead, and they will hear my voice, and there shall be one flock, one shepherd. Therefore my father loves me, because I lay down my life in order that I may receive it again.

No-one takes away my life from me, but of myself I lay it down. I have power to lay it down, and I have power again to receive it. This commandment I received from my father.

### Literary Fragments

1. He understood many works, but he understood them all badly.

2. They say that Justice is the daughter of Time, and reveals which of us is base or not.

3. Noble birth offers a large hope that they will rule the earth.

4. The Cyprian (Venus) is a friend of the dark, but the light brings the necessity to be sober.

5. This swiftness and nimbleness of mind full oft brings mortals to disaster.

6. By delaying and allowing time to a malady rather than by cutting the flesh, the doctor has wrought a cure ere now.

7. Fame reveals the good man even in earth's darkest place.

8. Not even the War god resists Necessity.

9. Whoever lumping all women together in a class reproaches them in his words is a fool and no wise man. For there being many women, one you will find wicked, and another like this one, possessed of a noble spirit.

## Spartan Education

However, I want to explain the Education of others and of the Spartans. For others, as soon as the children understand what is said to them, immediately they set servants over them as tutors, and immediately send them to schoolmasters' houses, to learn their letters, and literature, and exercises in the gymnasium. And in addition to this they soften their children's feet with sandals, and pamper their bodies with changes of clothing. And again they consider their belly the index of their food requirements. But Lycurgus, instead of each man privately appointing slaves as tutors, appointed a man to rule those from whom the highest appointments are made, who in fact is called a boy-trainer. And this man was appointed with power to assemble the boys, and if anyone slacks to punish him vigorously. And further Lycurgus provided for him out of the youths' class whippers to punish the boys. Again, instead of softening their feet with sandals, he always made it his aim to strengthen them by (their) going barefoot. And instead of being pampered with clothes, he thought to accustom them to one garment throughout the year, as thus better preparing them against cold and heat. Again, he gave orders to provide just so much food that they were never made heavy with satiety, but that they should not be without experience of going short. But in order that they might not be too pinched by hunger, he did not give them leave to partake of delicacies without trouble to themselves, but told them to steal some things, thus helping out their hunger. Now someone will say, "Why indeed, if he thought stealing good, did he inflict many blows on him who was caught?" Because, I say, in respect of other things also that men teach, they punish one who does not serve efficiently. They too, then, punish those who are caught, as stealing inefficiently. And though he reckoned it a fine achievement to steal as many cheeses as possible from Artemis Orthia, thereupon he ordered others to whip those (who did). For it is better, as they say, enduring pain for a short time, to enjoy being honoured for a long time.

## KEY TO CHAPTER XVII

## A Bright Idea

And when they departed to their quarters, the others busied themselves about the food, but the generals and captains met together. And then there was great perplexity. For on one side were mountains, exceedingly high, and on the other side the river so great in depth that not even the spears of those who were testing the depth protruded (from the water).

And while they were in this perplexity a certain man of Rhodes

coming up said, "I am willing, gentlemen, to convey you across by companies of four thousand hoplites. But first you must provide me with what I require, and must pay me a talent as reward." And when he was asked what he required he said, "I shall require two thousand skins. And I observe many sheep and goats and oxen and asses which if they were skinned and blown up would easily afford a transit. And I shall further require the ropes which you use round your pack-mules. With these ropes tying the skins to one another, mooring each skin, by attaching stones thereto and letting them go like anchors into the water, taking the skins across and attaching them from both banks, I shall put wood on top and cover with earth. That you will not sink you will be well assured straight away. For every skin will keep two men from sinking. And the wood and the earth will keep them from slipping. When they heard this the generals thought the idea a pleasing one but its performance impossible. For there were those there to stop them from crossing (in the shape of) numerous cavalry who were likely immediately to stop those at the head from doing this.

### KEY TO CHAPTER XVIII

1. All men are relations of the fortunate.
2. Short is the delight of wicked pleasure.
3. He who is ignorant of letters has eyes but sees not (lit.: seeing does not see).
4. The wise learn many things from their enemies.
5. "Evil communications corrupt good manners."
6. If the gods do anything base, they are not gods.
7. When God wills, all things are possible.
8. This disease is somehow in tyranny, not to trust one's friends.
9. The great city is a great desolation.
10. The body is mortal but the soul immortal.
11. Friendship dances round the world proclaiming to all of us to awake to the praises of a happy life.
12. We are all by nature made in the same way in everything, both foreigners and Greeks.
13. NEW HOPES. We have now in our hands the full text of the agreement between the representatives of the Greek Government and the delegation of E.A.M. and E.L.A.S.

### KEY TO CHAPTER XIX

1. It is better to be silent than to talk in vain.
2. Nothing is more disgraceful than to tell lies.
3. No law has greater power than necessity.

4. Second thoughts are somehow wiser.
5. The man (lit. : he of mortals) who does most things makes the most mistakes.
6. Oedipus was at first a happy man; then he became the most miserable of men.
7. Every uneducated man is wisest when he keeps quiet, and concealing his words as if they were a most shameful disaster.
8. One man is worse, another better at each work; but no man himself is wise in everything.
9. There was an oracle of Apollo in Delphi—Sophocles is wise and Euripides wiser, but Socrates is wisest of all men.
10. Half is more than the whole, as Hesiod says.
11. Water (is) best, as Pindar says.
12. It is a most terrible thing for the worse to rule the better.
13. The last error shall be worse than the first.
14. If you are a slave with a free spirit, you won't be a slave (lit. : be a slave freely; you won't be a slave).
15. The city which gets the fairest constitution in the quickest and best way will continue most blessed.

## KEY TO CHAPTER XX

### Pot-hunter and Pooh-Bah

Nor again do we approve of the excessive ambition and competitive spirit of Theagenes. For he not only won the whole round but also many contests not only in the Pancratiun, but also in boxing and the long-distance race. And at last, when he was eating the "hero-feast" of some funeral games celebration, when a portion had been placed before everybody according to the custom, he leaping up performed a whole Pancratiun. And thus he showed that he claimed himself alone to be a winner, and did not allow anybody else to conquer if he were present. By this means he amassed one thousand two hundred garlands, of which we consider the majority to be rubbish. In no way different from these, therefore, are those who strip for every political venture, but they quickly render themselves open to criticism by the many, and they become odious. For if one of such people succeed, he becomes envied, but if again he fail, the object of malicious glee. And that which was considered remarkable at the beginning of their term of office ends up by being abused and ridiculed. Of such a kind is—

"Metiochus is general, and Metiochus looks after roads, Metiochus inspects the bread, and Metiochus the barley-meal, Metiochus looks to all things, Metiochus will rue the day."

This man was one of Pericles' friends, who used the power he derived from him unpopularly and excessively. The politician

should find the people loving him, and if he is not present he should leave in them a yearning after him.

### KEY TO CHAPTER XXI

1. Hope and Fortune, a long farewell. I have found the haven. There is nothing between you and me. Make a mock of those after me.

2. Give me somewhere to stand and I will move the world.

3. Shift a little away from the sunlight.

4. Remember that you have received a favour, and forget that you have granted one.

5. Be sober, and remember to credit nothing.

6. Let no-one enter without a knowledge of geometry.

7. Know thyself.

8. When I am dead, let earth be confounded with fire. In no way does it concern me, for my estate is well.

9. Put you on the full armour of God.

10. Stranger, tell the Spartans that we lie here in obedience to their ordinances. A familiar translation is—

Go, tell the Spartans, thou that passest by,  
That here obedient to their laws we lie.

11. "Jesus, have mercy on me!"

"Take heart, awaken."

"Go along; your faith has saved you."

12. Pray, then, in this way. Our father in heaven, may your name be kept holy, may your kingdom come, may your will be brought to pass, as in heaven so also on earth. Give us today our bread for the coming day, and forgive us our debts as we also have forgiven our debtors; and do not bring us into temptation, but deliver us from evil (or "the evil one").

### Euclid.—Elements I. 15

If two straight lines intersect one another they make the vertically opposite angles equal to one another.

For let two lines  $AB$ ,  $CD$  intersect one another at the point  $E$ . I say that the angle  $AEC$  is equal to the angle  $DEB$ , and the angle  $CEB$  to  $AED$ .

For since the line  $AE$  stands on the line  $CD$ , making the angles  $CEA$ ,  $AED$ , then the angles  $CEA$ ,  $AED$  are equal to two right (angles). Again, since the line  $DE$  stands on the line  $AB$ , making the angles  $AED$ ,  $DEB$ , then the angles  $AED$ ,  $DEB$  are equal to two right (angles). But the angles  $CEA$ ,  $AED$  also were shown (to be) equal to two right (angles). Then the angles  $CEA$ ,  $AED$  are equal to the angles  $AED$ ,  $DEB$ . Let the common angle  $AED$  be taken away. Then the remaining angle  $CEA$  is

equal to the remaining angle *BED*. Similarly of course it will be shown that the angles *CEB*, *DEA* are equal.

If then two straight lines intersect one another, they make the vertically opposite angles equal to one another. Which it was necessary to show.

## KEY TO CHAPTER XXII

### Exercise 2

1. (a) It is not possible to step into the same river twice.  
(b) Different waters flow over those who step into the same river.
2. Thought is the converse of the soul with itself without speech.
3. (a) (They are) both daring beyond their strength, and adventurous beyond their judgment, and hopeful in dangers.  
(b) (For I tell you) their memory never grows old, their honour is envied by all men; they (lit. : who) are mourned as mortal on account of their nature, but they are sung of as immortal on account of their bravery.
4. A certain learned man, wishing to cross a river, got on to a boat sitting on a horse. When someone asked him for what purpose he was on a horse, he said that he was in a hurry.
5. There was a man sent from God (his name John). This man came for a witness in order that he might witness about the Light, that all men might believe through Him. . . . John witnesses about Him saying, "He who comes behind me is in front of me." . . . These things happened in Bethabara beyond the Jordan. . . . And on the third day there was a marriage in Cana of Galilee and the mother of Jesus was there. . . . And there were six water jars of stone lying there for the purification of the Jews (each) holding (lit. : having room for) two or three 'measures.' . . . After this He went to Capernaum and the disciples with Him.

THE GOSPEL ACCORDING TO ST. JOHN.

## KEY TO CHAPTER XXIII

1. (First) to be healthy is best for a mortal man, and second to be beautiful in nature, and third to be rich without deceit, and fourth to be young with one's friends.
2. Here I lie, Dionysius, of sixty years, a man of Tarsus, unmarried. Would that my father had not (married) either!
3. Hail, seven pupils of the lecturer Aristides, four walls and three benches!
4. One swallow does not make a spring.

5. Twelve is twice six, three times four, six times two, four times three.

6. A RIDDLE. The Graces were carrying baskets of apples and in each there was an equal number. The nine Muses met them and asked them for some apples. The Graces thereupon gave each an equal number. And then the nine (Muses) and the three (Graces) had equal. Tell me how many they gave, and how all had an equal number.

Answer: (a) 12, (b) 1, (c) 3.

Answer to second riddle: ὅωξ (ωξ).

7. For this reason, said Zeno, we have two ears and one mouth, that we may hear more and speak less.

8. I, Callicratea, having borne twenty-nine children, did not see the death of either one boy or one girl. But I passed 105 years without supporting my trembling hand on a staff.

## KEY TO CHAPTER XXIV

### Exercise I

1. This is life, not to live only for oneself.
2. Know yourself.
3. The jealous man becomes an enemy to himself.
4. There is not a man who is fortunate in everything.
5. They do not sow nor reap nor gather into barns, and your Father in Heaven looks after them. Are you not much more different from them?
6. A certain man, aiming at a dog with a stone, then missed it and hit his mother-in-law. "Not such a bad shot," said he.
7. Sophocles said that he himself made his characters as they needed to be, but Euripides as they were.
8. It is not possible for a man (lit. : this man) who has made a profit out of the same opportunities as his country's enemies to be patriotic (lit. : loyal to his country).
9. A. Tell me, dog, over the tomb of what man do you stand on guard? (lit. : guard standing).  
 B. (Do you mean) the dog's tomb?  
 A. Who was this dog man?  
 B. Diogenes.  
 A. Tell me his family.  
 B. From Sinope.  
 A. (Do you mean) the one who lived in a tub?  
 B. Yes, and now having died he has the stars as his home.
10. A man because he found gold, left behind a halter; but the other man, because he didn't find the gold which he had left, put on the halter which he found.



## Exercise 3

## On a Sailor's Grave

1. I am the tomb of a shipwrecked man. But do you sail on. For when we died the other ships continued their sea journey.

## A Dead Friend

2. Someone mentioned your death, Heracleitus, and brought me to tears and I remembered how often we both had let the sun sink in our conversation; but you, I suppose, my friend from Halicarnassus, are four-times-long-ago dust, but your night-ingales live on, on which Hades who snatches everything will never lay a hand.

## KEY TO CHAPTER XXVI

1. For it is not easy to resist the just.
2. A time to love, a time to wed, a time to have done.
3. I was not born to join in hating but to join in loving.
4. To feed many bodies and rear many houses is the readiest road to poverty.
5. Being cast into prison once lazy Marcus, of his own free will, being too idle to come out, confessed to murder.
6. Some people say, Nicylla, that you dye your hair, which you bought in all its blackness from the market.
7. We old men are nothing else but noise and show, and we creep like imitations of dreams. Intelligence is not in us, but we think we are wise.
8. Who, after carving Love, placed him by the fountains, thinking that he would stop this fire with water?
9. Who knows if life is death, and death is considered life in the world below?

Verbal adjectives.

- (a) The quality of Fortune is obscure, whither it will go forward, and it is not capable of being taught, and is not captured by any art.
- (b) Evil men when successful are intolerable.
- (a) We must not enslave the intelligent to the ill-disposed.
- (b) Wherever the argument like a breeze takes us, that way must we go.

## KEY TO CHAPTER XXVII

## Sagacious Elephants

1. In Rome not long ago, when many elephants were being trained beforehand to adopt certain difficult postures and wheel through complicated movements, one, the dullest, being reproached on each occasion and frequently punished, was seen

by night of his own accord rehearsing his lessons by the light of the moon and practising them.

2. In Syria formerly, when an elephant was being brought up at home, the keeper who brought its measure of grain abstracted and embezzled a half share every day. But when, upon the master once being present and watching, the keeper put the whole measure before the elephant, looking earnestly at it and drawing its trunk through the barley, it divided it in two and separated off its portion, as nearly in words as possible condemning the villainy of the keeper.

### KEY TO CHAPTER XXVIII

1. Let us eat and drink, for tomorrow we die.

2. Dogs bite their enemies, but I my friends, in order to save them.

3. Don't envy the man who seems to be happy until you see that he has died.

4. Don't judge lest you be judged.

5. O son, may you be more lucky than your father but in other things like him; and then you would not be a bad man.

6. Tell Mardonius that the Athenians say that, as long as the sun goes the same way as now, we will never submit to Xerxes.

7. The daughter of Tantalus once stood as a stone in the hills of Phrygia, and the child of Pandion once flew away as a swallow bird. But may I be a mirror that you may always look at me; may I be a garment that you may always wear me; water I should like to be that I may wash your skin; may I be perfume that I may anoint you.

8. Theon to Theon, his father—Greetings,

You did a fine thing when you didn't take me with you to town! If you are not willing to take me with you to Alexandria, I shall never, never write you a letter again, or speak to you, or say "Good morning" to you (lit. : wish you good health). If you go to Alexandria, I shall never, never take your hand or welcome you again for the rest (of my life). If you refuse to take me, that's that!

Even my mother said to Archelaus, "He thoroughly upsets me. Take him away!"

You did a nice thing when you sent me a present of big beans! Yes, they took me in all right at home on the day that you sailed.

Well, please send for me, I beg you. If you don't send for me, I won't eat, I won't drink. There!

Goodbye (lit. : I pray for your health).

9. Dear Pan and all the other gods who (dwell) here,

Grant to me to be beautiful (in my soul) within; that all the things that I have outside may be in harmony with the inner man (lit. : things inside). And may I regard the wise man as rich, and may there be to me only the amount of wealth (lit. : gold) which the healthy-minded man can bear or possess.

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